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July 1932

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Andreotti: The Risen Christ
Memorial Arch at Bolzano, Italy

THE AMERICAN MAGAZINE OF ART

Creative Imagination and Nature

By Thomas Munro

EVERY ONE knows, in a general way, that artists draw from a study of nature materials and themes to be organized into works of art. But just how this is done, and how the art student can learn to do it effectively, are not so well understood.

We see the painter looking at a scene, and beneath his brush we see a painted landscape come into being. If he is a genuine artist, the picture is not a mere copy of the scene before him, but a new creation. It will doubtless resemble the actual scene, but many details in the latter will have been omitted, others emphasized, altered, rearranged, so that the picture is a more organic, concentrated thing than the natural scene. We take it in as one intense and unified vision, where the natural scene was profuse and scattered. We feel the controlling personality of the artist within it. If another creative artist paints the same scene, it will be similar at bottom, yet the whole emphasis and mode of organization will be different.

What is this process of artistic creation? We are apt to regard it as a mystery of genius and to feel that it cannot be understood or taught. It comes in a flash or not at all, we say, and there is no use trying to develop the power to accomplish it. We do teach technique to the art student, the handling of the tools of his trade. And we often go farther in the wrong direction, when the teacher imparts one single way of interpreting nature—his own, as if it were the only correct one. But to teach the general process of creative imagination, without directing it into any set forms—that is something yet untried.

I believe it should be the dominant aim of all art instruction. It is the essential phase of art creation. It can be developed as a habit of mind, through conscious practice. Once acquired, it will lead in all probability to some form of expression—perhaps in painting, perhaps in landscape architecture, perhaps in literature, as the inborn capacities of each individual may lead him. If he has native aptitude, the necessary kind of technical skill can then be developed as a means to a definitely realized end, and not for its own sake. Better still, in a wiser educational system than our own, all children will be trained from infancy in a variety of technical skills—in the handling of paints and clay, in verbal expression, in the use of musical instruments. In less specialized ages—in the Renaissance, in Athens, and among many primitive peoples—such versatility was not at all uncommon. When it exists, creative imagination can develop in the best possible way—along with powers of expression—and can find its own most suitable outlets. At present it is often forced into some predetermined channel, through too early specialization, which turns out later to be unsuited to the individual's talents.

It is not only the practicing artist who can profit by training his powers of imagination. The scientist, the business man, the worker in routine factory or office tasks—all have moments of leisure for the enjoyment of nature, which can be enriched by the development of these powers. The further ability to express one's imaginings in a technical medium is desirable in itself, and as a spur to the imagination, but much can be done without it.

The first and basic step in aesthetic training is practice in clear and systematic *observation*. This phase has been discussed in a previous article,* and will be taken for granted here. It remains to mention briefly some of the other psychological processes which are involved in creative imagination.

One of these is *criticism*. It is a common idea, resulting from our false separation of art and nature, that only works of art can be criticized from an aesthetic standpoint. As a matter of fact, we are constantly criticizing many other things in that way. We criticize the looks of people, the way they talk and act, as beautiful or ugly, graceful or awkward. In the same way we appraise the looks of birds and animals, trees and flowers, gardens and meadows, lakes and rivers, as to which is more beautiful, and why. As a rule, we do this in a casual, offhand way, merely expressing our personal preference at the moment. But the power of aesthetic judgment, like that of perception, can if we like be developed, sharpened, and tested in these realms as in art.

Let us see what it is, in terms of psychology. For one thing, it involves *memory* and *comparison*. In saying that a certain place is "only fairly good-looking," we have in the back of our minds remembered images of other places, of the same general sort, which are better looking. There may be some one particular place, which represents for us an ideal and a standard—as Lake George or Lake Tahoe might represent the ideal of a beautiful lake—by which all others can be measured. Or we may not be thinking of any particular place, but only have a vague general conception, a sort of composite memory-image, of many beautiful lakes we have seen in the past. Otherwise the term "only fairly" would have little meaning.

To compare and judge, we must also be able to *imagine*. One who had forgotten entirely how Lake Tahoe looked would not be able to use it very effectively as a standard of comparison. The more clearly one can recall and bring to mind such an image from the past, the more accurately one can use it for detailed comparison with others, past or present. To illustrate: suppose that a moving-picture director is considering where to take his company for a certain episode of the story, involving a lake. In imagination, he will consider several different lakes and try to decide which has the particular kind of scenery best adapted to the action of the story.

A memory-image thus brought to mind can never be an exact reproduction of the place itself, or even of the way it looked when we saw it. Unconsciously, we alter it in retrospection, bringing to the fore certain elements which, in the meantime, have come to seem important. In view of later happenings, different elements in the picture become charged with different associations, meanings, and emotions.

All this is in a broad sense creative imagination. We recreate each past experience as we go along, transform it in accordance with our later interests and habits

* *How the Artist Looks at Nature*, June, 1932, issue.

of mind. One's memories of childhood scenes—the old schoolhouse, the swimming hole, and all the rest—are pretty sure to be, not accurate records of how they really looked, but works of art, dream pictures which we have slowly been composing through the years. That is why we are so often disappointed on revisiting those places. Even if actually unchanged, the house appears smaller and humbler, the view from the hill more circumscribed, than when we saw them with the eyes of childhood, or imagined them in later years.

Past experience affects one's present observation, through helping to determine what will seem important in the scene before one. In discussing the various factors in visible form, line, light, color, and the rest, we treated them all as about equal in importance. And indeed, for the purpose of self-training, it is well to treat them so in practice: for example, even if color does not at first seem conspicuous or unusual in a certain place, it is well to spend some time in observing whatever colors are there. Only so can one become sensitive to the subtler, more delicate and unobtrusive beauties of nature, which are often more deep and lasting in value than the obviously striking ones. Yet it is impossible, of course, to go on looking at every scene in so thorough a manner. In time, even the most careful student of nature will tend to single out, in each place, some few aspects which seem to him to be most worthy of close attention. This is another instance of selective perception. But here the selection is controlled, not by any systematic plan of analysis, but by a swift, almost unconscious and automatic *appraisal* of the various elements in the scene before one. The trained observer can recognize quickly, by a broad, exploring first inspection, all the different types of visible appearance which confront him. Though ignoring none completely, he rapidly chooses between them, and thereafter focusses his attention on those that seem most promising, although later on he may return to a more leisured examination of the rest.

Now what determines that swift, tentative first evaluation? Sometimes it is simply the overpowering force of one particular sensation, which drowns out all the rest. For example, as the traveler threads his way along a forest trail, he turns a corner and suddenly confronts a mountain laurel in full bloom; or perhaps, in October, a single maple which has turned to scarlet while its neighbors are still wearing their dark green summer foliage. Here there is no problem of choice: his attention is caught by an overwhelming preponderance of intensity in one of the elements of the scene. But at another time his interest may be caught and held, not by something conspicuous, but by something *unusual*, distinctive, in the scene before him—something about the spacing of the trees, perhaps, a vague regularity in the shape of a little clearing in the woods, which makes him ignore all the flaming colors round about and look for further signs to indicate whether this regularity is an accidental freak of nature, or the relic of some long-vanished human habitation. Only past experience of the shape of many forest clearings can make one thus instantly aware of something unusual, though scarcely perceptible, in the present situation.

To the veteran woodsman such unobtrusive aspects are significant and full of interest, because his memory is richly stored with countless images of other times and other places, not distinct but merging into a general fund of experience. They operate during each new experience to help identify whatever appears, so that familiar aspects are at once so recognized and unfamiliar ones brought out into



A Pine Tree, Water, and Distant Hills
As a Chinese Painter Saw Them
Sung Landscape, The Freer Gallery of Art, Washington

sharp relief. To the inexperienced, woods are woods, and all are more or less alike, at least within the same climatic zone. To the long observer, each spot, each region of the country takes on a distinctive quality of its own, almost a personality—a *genius loci*, or spirit of the place.

For any one of aesthetic sensibility, such comparisons between places are certain to involve feelings of *preference*, for one type of place rather than for another, and for certain particular places as embodying the values most highly prized. Such feelings become habitual, parts of one's inmost character, and they operate as standards by which one measures the value of each new scene encountered. One



A Pine Tree, Water, and Distant Hills

As the Camera Sees Them

Photograph by Edd A. Ruggles, Cleveland

man will form a taste for rugged, majestic scenery like that of the Rockies, and to him all smaller hills will seem a little trivial. Another finds the low, gentle slopes and meadows of the Catskills more congenial to his nature, and their memory, sometimes the longing for them, will make him ill at ease among less friendly grandeurs. Neither is right in general; each is expressing his own character. The most fortunate, perhaps, are those whose tastes in nature as in art are not confined within narrow limits, who can find something to enjoy, in a different way, in each of its varied aspects.

Any one who has formed the habit of comparing and evaluating natural

scenes will often find himself imagining, as he looks at one place, *how it might be different*. As he stands observing some familiar and well-loved valley, the image will come to his mind of another valley, perhaps flatter and more barren, which he has seen elsewhere. The very enjoyment of the present one for what it is, the appreciation of its hills as friendly, smooth, and sunny, may be heightened by the realization of how it might be otherwise, of how it actually does differ from other places. Again, as he looks, the thought may come of how it would be injured by the further encroachment of towns; the image arises, unpleasantly, of how a certain hill would look if denuded of its elms and crowned by a factory. Or, on the other hand, he thinks of how it might be improved if a shabby little row of boarding houses were destroyed and the elms allowed to spread again over the ground thus disfigured.

Such casual fancies, of how things might be different from what they are, make up the rudiments of creative imagination. In essence, they are identical with the mental process of the artist. Aside from his technical problems of expression, the chief difference is that the artist carries his imaginary transformation of the present scene to a higher stage of clarity and order. Between the two extremes there is no gulf, no radical difference in kind, but a perfectly continuous and gradual progress, along which any one may go far as his powers and inclinations direct.

There is endless interest in studying natural scenery from a standpoint of how its beauty could be increased. Let us suppose that we stand on a small rise of ground and ask, "How could this scene be changed, so as to make a better prospect from this point?" There is, of course, no one right answer, but a wide range of possibilities. We might, if we chose, transform it into a completely formal garden: put all the trees and shrubs into exact, parallel rows, with graveled paths and fountains in between, leveling each irregular slope of ground into an even terrace. and thus producing a tightly organized design. This is one kind of landscape art, but it is by no means the only kind. There is another, whose aim is not to destroy the effect of "naturalness," but to preserve and even heighten it. This is "the art that conceals art," and it is the spirit in which most of our public and private parks, especially our great national forest preserves, are treated. To the casual observer, it may seem that nothing whatever has been done to interfere with nature. But, as a matter of fact, it is often possible, by a touch here and there, to bring out more clearly the intrinsic beauties of a natural scene, without going so far as to artificialize it.

For example, as we look from our hill-top we may find a tall mass of bushes directly in front, which obscures a pleasant slope beyond. In imagination, then, let us cut it down or move it to one side. What other trees and hillocks obscure each other? How might they be placed so that all, or a sufficient variety and expanse of them, would be visible at once? Is there a large, monotonously empty space, bare and flat, at one side? Shall we dot it here and there with shrubs and trees, or merely sow it with grass and leave it as a rolling meadow where the eye can sweep unchecked? Perhaps both effects can be secured, in different parts of the plot. Shall we introduce a little symmetry, but not too much, by balancing a tall grove of trees here with a low-spreading mass of bushes there? Half-way down the valley is a huddled group of trees which obscures an interesting rock formation and a brook. Shall we scatter out those trees, reveal what is hidden

behind them, and bring out each tree as an individual? Shall we string them along down the valley, at intervals not too regular, but regular enough to give an effect of rhythmic progression, so that the eye is led step by step from the middle to the far distance? Shall we change the course of the brook, to make it appear, vanish, and reappear at various points, or shall we let it meander through the scene, in full view all the time, linking the whole together with a glistening thread of moving water? Over on the left, a little hill appears in curving silhouette against the sky. Shall we answer it with a hollow on the other side, or with another slope of similar curve, larger or smaller? Shall we preserve these jagged boulders in the meadow, or allow ourselves a little stretch of smooth green lawn there, and keep only the large rocks over by the brook? Shall we close the view in snugly here, with a wall of foliage, in contrast with other points, where it sweeps unchecked to the horizon?

So far we have been thinking chiefly of space, and the arrangement of objects within it. But all the other factors in visible form can also be altered in imagination. What are the lights and darks with which we have to deal? Here is a bare gray slope. Would this dark, graceful elm stand out better against than where it now is, lost against a background of other dark trees? Would this white birch look well against a pine forest, and these cedars in among a grove of silvery willows? Can we distribute our areas of dark and light, grass and barren rock, so they will alternate rhythmically, plane by plane into the distance?

What colors help to give this place its distinctive character? Is it austere and frowning, like the Scottish moors? In that case, perhaps, we shall ask no other colors but the gray rocks, the dark evergreens, the dull tints of heather, and the changing sky overhead. But perhaps the scene is naturally homelike, snug, soft and colorful. Then it may seem appropriate, and in the spirit of the place, to heighten its color by sowing many wild-flowers in its meadows, with here and there a spot of concentrated reds and yellows.

The landscape architect has certain advantages and opportunities which are not open to the painter. The work of art that he produces is one in which we can walk around, seeing it from countless different points of view, under countless variations of light and atmosphere and through changing seasons. These opportunities are a challenge to him to produce a scene which will be interesting and harmonious from every viewpoint and under all conditions.

He is also bound by certain limitations which do not restrict the painter. He is limited by physical facts, by the difficulty of actually moving rocks and streams, as well as by the uses which are to be made of the land. The painter is limited by what can be put within a single small rectangle of canvas, seen from a single point of view. But within that area, he is much more free to select and alter as his fancy may suggest.

Limited as he is to one point of view, to one small vista, to one unchanging combination of lights and colors, he is likely to be more concerned about selecting and simplifying, so that his picture will not be confused and overcrowded. He will pick out from the infinitely complex and shifting panorama before him some one fairly simple and definite aspect that impresses him most at the time and try to render that as intensely and consistently as possible. By "aspect," we do not mean a single detail or element, such as a tree or a leaf; but some one pervasive quality or relationship that links together the whole scene, or can be made to do so

in his altered representation. For example, he may soften and flatten all definite outlines, shapes, and spatial intervals, and try to show vividly how the sunlight shimmers over the variously colored surfaces of things. Or, on the contrary, he may ignore all reflections, colors, and shadows, reducing everything to uniform browns and greens, in order to emphasize the way in which certain curving planes repeat and answer each other, in hills and hollows, tree-tops and billowing clouds.

There is more in the artist's vision than mere selection from what is actually before him. He must also—and here is where the process becomes more definitely creative—*supply from his imagination* details which are not in the actual scene, yet which would be relevant, interesting, consistent with the ideal scene he has in mind. These may be definite objects—a tree, a brook, or a human figure where there is none, to indicate the scale of sizes, to punctuate a barren space, to carry on a series of similar forms begun elsewhere. Or they may be only slight and subtle alterations in the objects that are already there. If interested in light and color, for example, he may intensify a very dull reflection into a glistening one, or a scarcely perceptible blueness in the haze of distant mountains into a definite blue that will relate itself to the brighter blues of sky and water. If interested in linear pattern, he may draw the branches of trees with more curvature than actually exists, add other curving branches where there are none in nature, and, for contrast, heighten the rigid straightness of the trunks.

From such minor alterations, designed to produce a consistent visual effect, some artists will go on to more extensive changes—red skies, perhaps, and objects that defy the laws of gravitation—so that the picture becomes fantastic and unreal. Nevertheless, it may have its own internal logic and aesthetic value, as a dream of a different world from this. When we come to travel on the bottom of the sea, or in other planets, we may find still more fantastic forms as actual parts of nature.

What has been said of painting and landscape architecture applies with certain modifications to any other visual art, such as decorative design or sculpture. In all of these, the first requisite is clear, detailed perception; the next, reorganization in some definite way of what is seen. The broadly trained imagination can at will take the viewpoint of the sculptor and see in every rock, tree, and animal form innumerable possibilities of design through the rearrangement of its planes and masses. From the viewpoint of textile or ceramic art, it can look upon the flowering wistaria-vine or at the lacy network of leaves and twigs in any tree-top, and see within them countless possibilities of different all-over patterns of repeated and contrasted forms. It may even interpret the visible world through verbal symbols, which call up vivid images to the experienced mind. Or it may turn to music, which has power not only to transform the sounds of nature into orderly progressions, but to express as well the abstract qualities of the visible world: its rhythms, its movements, its orders, and its conflicts.

The more we come to understand aesthetic psychology, the less rigid and the less important seem the boundaries between these various arts, or between the enjoyment of art and the enjoyment of nature. All involve the same basic mental processes, though the materials upon which they operate are ever changing. When these basic inner powers are understood and rightly cultivated, both enjoyment and creativeness follow naturally from them.

The Canadian Group of Seven

By Blodwen Davies

THERE is no phrase relating to the arts in Canada that will rouse a quicker reaction in any company than "the Group of Seven." No group in the history of creative work in this country has ever been so persistently the subject of controversy. The amount of misinformation, the variety of bitter prejudices to which they have been subjected give their story a dramatic interest. On the other hand they have some devotees who regard them with a sort of pagan worship as the source of all spiritual light. Somewhere between these two extremes stands this group of notably interesting men. The changes they have affected in Canadian thought have been revolutionary. Their influence has not confined itself to painting and its allied arts but has insinuated itself into the drama and poetry of this generation.

The history of the Group has been told by one of its intimates, F. B. Housser, in *A Canadian Art Movement: The Story of the Group of Seven*. He wrote about midway in their career, after they had been exhibiting for some five or six years. Now they have announced an important change in policy that brings to a close the history of the Seven as the original unit, while it means the extension and recognition of the spirit that has actuated them for so long.

The Group have volunteered the information that they will begin to add substantially to their numbers to include both men and women. The recognition already accorded women by the inclusion of their work in Group exhibitions has done more than any other single circumstance to develop the notably fine work being done by this generation of women painters. The Group have gone out of their way to encourage women whose work indicated the same vigorous attitude, the same frank and untraditional conception of the mission of the painter. This spirit of generosity, of spontaneous support, has been a dominant characteristic in their relationship to all young painters. Looking back to their own fierce struggle, not for honors, but for a fair deal, they have preferred to err on the side of open-mindedness in their contact with young aspiring painters.

If the spirit motivating these men can be described in terms of characteristics, they might be sincerity, adventure, generosity, and humor. Their humor has eased them over many a rough stretch of trail and their generosity has helped others over places where they might have sunk into the commonplace.

In the ten years of its existence the Group has never been an organization. It has never had an officer or a constitution. It does not intend to become an organized society now, and the new members will be such as will insure that the fine old spirit of camaraderie be preserved.

It is made up of five men of native pioneer stock, one born in England of Canadian parents, and two Yorkshiremen. I commented recently to one of them that I could not recall a single canvas painted outside of Canada. He admitted that this was largely true, though not by any design. They have found their natural scope within their own boundaries. Yet their sketching grounds are as long and as wide as the Dominion itself. They have painted literally from coast to coast, from the southern boundaries to within seven hundred miles of the Pole,



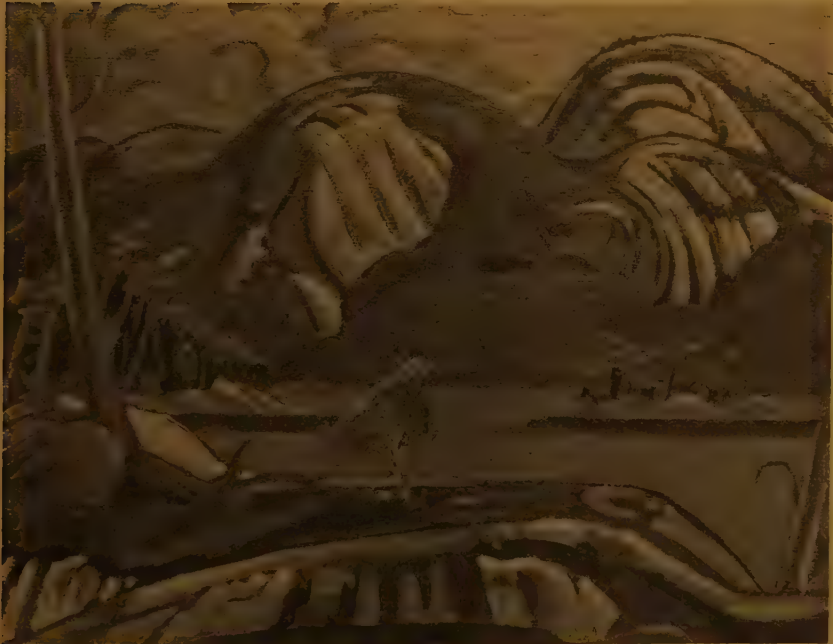
Arthur Lismer: Nova Scotia Fishing Village



Arthur Lismer: September Gale



Frank Carmichael: Jackfish Village
The Art Gallery of Toronto



A. Y. Jackson: Trout Lake

from sea level to the barren peaks of the Rockies. Yet it must not be assumed from this that these men are narrow-minded nationalists. Their allegiance is not a political one, and their devotion is to the actual soil and rock of the land. They have something of the abandon and enthusiasm of the early explorers.

They have rarely been actually a group of seven. After the first exhibition one of their members was dropped and for some years they remained a group of six: Lawren Harris, A. Y. Jackson, Arthur Lismer, J. E. H. MacDonald, Frank Carmichael, and Frank Varley, all of Toronto. The addition of A. J. Casson made them again a group of seven, but shortly afterwards Edwin Holgate of Montreal was included and the seven became eight. The augmented group, even after the election of the new members, will probably continue to be known by the same battle-scarred name.

Since they first exhibited as a unit in 1921, as the only possible way of bringing the embodied results of their work before the public, the Group have held their own shows, sometimes once a year, sometimes once in two years. At the same time they continued to contribute to the society shows along with the rest of Canadian artists. Nevertheless, their shows became recognized as the most vital incidents of each year and each show has been invited to cross the border to tour American cities for six months or more at a time. Consequently a great many Americans have become familiar with their work in the course of the last decade. American critics have recognized the movement as unique, without a parallel in the United States where European leadership is still so much in evidence. It is distinctly Canadian. Whether you like the Canadian mood or not is another matter. At all events, no one would mistake these men for Englishmen or Frenchmen. None denies his debt to tradition. Each of them, except Casson, has studied abroad and has a wholesome but discriminating respect for the masters of painting.

Vincent Massey said in a Montreal address some time ago that he believed this country was becoming "art-minded." Twenty years ago when these men, still unrelated, were each attempting to work out his problems, Canada was grossly ignorant of the purposes and direction of art. Schools were inadequate, the painters practically all Europeanized, and connoisseurs were collecting Dutch pictures. Into such a situation the breezy freshness of the new point of view was an intolerable intrusion. The young men, drawn together for mutual inspiration, were denounced as wildly modernistic.

A few days ago I heard a member of the Group say that "there is no such thing as 'modern' art in Canada." There never has been. The Group did not set out to introduce a modern movement nor to create a Canadian school of painting. Their only object was to throw off the alien influences of art movements long since discarded in Europe. The collections were Dutch—and bad Dutch. The local output was Barbizon—and bad Barbizon. They realized that no people ever produced virile painting by imitating the work of another people or another age. They knew that there was a mood in Canada that could not be expressed in terms of European schools; that the technique they brought home with them was inadequate for the characteristic Canadian scene. Light, form, and color required a thorough revision of their acquired methods.

The land has been the motive power of their experiment and for the great part it has been a land innocent of humanity. Harris in his early days painted in the Toronto slums; Jackson, fresh from the Julien Academy, went to the *habitant*



Lawren Harris: Mountain Forms
The Art Gallery of Toronto



Lawren Harris: Country North of Lake Superior
The Art Gallery of Toronto



F. H. Varley: John (Son of the Artist)

country on the north shore of the St. Lawrence, one of the last strongholds of simple faith. Varley alone of the Group was a figure painter. Jackson has never abandoned his first love, old Quebec, but like all the others he turned to the Indian lands for inspiration; even in his Quebec pictures, the Laurentians brood over his work. Harris has found a spiritual home in the austerity of the Rocky peaks. All have undergone a novitiate in the wilderness north of Huron and Superior.

Modern sophistication, where it has been attempted, sits badly on the Canadian landscape. Where it is a spontaneous expression of weariness of spirit in old societies, it has served its purpose. In Canada a certain naïveté on the part of the painter is essential, for the country is unsophisticated. In the wilderness that lies at the backdoor of the inhabited areas across three thousand miles of country, it is the old pagan spirit of Indian days that moves the painter and the poet, not the stress and strain of twentieth-century cynicism. It was from that land that these men drew their inspiration. In the twenty years they have been at work their loyalty to the elemental beauty has not weakened. They have experimented in many by-paths but the great part of their work is pure landscape.

Today the Group of Seven is the dominating influence in the Canadian art world. The European or American visitor finds it incredible that so little modern European influence creeps into Canadian shows. Art here owes much to Cézanne and his followers, much to Morrice, the first modern Canadian, much to Tom Thomson, but most to the living influence of the members of the Group of Seven. This native inspiration has given Canadian painting virility. The leaders of the movement believe that emotion, freshness of reaction, and sincerity are the first essentials. Technique, they say, is something that even very ordinary people can



Edwin Holgate: The Lumberjack

acquire with comparative ease. The emotion informing the work of the artist is something that cannot be acquired in schools or studios. That lies within the spiritual experience of the individual. In other words, they do not look for figs on a thorn tree, no matter how nice a thorn tree it may be. It is this incalculable quality distinguishing the Group that gives Canadian art a flavor of its own.

From the beginning these men have been the antithesis of the conventional leaders in painting. In themselves extremely natural and un-Bohemian, they represented many things that the country did not look for in the realm of art. Art had been a refuge from the truth, a pretty fiction. The artist was an embroidery on society. These men are robust intellectuals. They exploded studio myths and made the outdoors their workshop. They took to the trail, summer and winter, with paddles or snowshoes. They stripped the Barbizon sunsets, the Scottish mists, and the Dutch sentiment from Canadian landscape and brought home an unromantic, gripping, elemental beauty to a scandalized people.

For twenty years, since these artists as young men first began to paint seriously, the academic artists and critics have attempted, Canute-like, to stem the tide. The adult mind was largely hostile, but the children responded to the Canadian mood they recognized so easily.

There is little intelligent criticism in Canada and no writer devoted exclusively to the appreciation of art. The press generally is indifferent and the small amount of space allotted to the subject is discouraging. The art critic—save the mark!—is borrowed from the book-review page, the women's department, or the feature desk for the occasion. A well-known Canadian editor once stigmatized the work of the Group as "a single, narrow, rigid formula of ugliness" and this type of



Edwin Holgate: Woodcut

An Illustration from "Metropolitan Museum" by Robert Choquette

vituperation is still considered good news copy. The daily press delights in allegedly humorous letters from pseudo-lumberjacks on Group exhibitions.

Nor have the connoisseurs been of any assistance to Canadian artists. They have been, rather, an obstacle in the way of art appreciation. Only two Cézannes have been brought to Canada and both are in private collections not available to students. Until a year ago there was no example of Van Gogh's work in the country. The spirit of adventure that has led to so much real pioneering in agricultural, industrial, financial, and scientific pursuits has been curiously curbed in art. Except in what has been evinced in the work of the Group, the Canadian spirit has been timid and conventional and subject to a whole series of curious complexes. Credit for what has been accomplished rests entirely with the artists. We have neither critic nor connoisseur to thank for the changing trend of thought.

It is difficult to divide the honors among the members of the Group. Harris is undoubtedly a very great artist and has pushed his experiment in light and form to a high degree. He is an aesthete, and there is a quality of his spiritual exploration in his work. His light is a great elemental illumination which he feels emanates from the primeval wilderness, the ancient bosom of mother earth laid bare in the rocks of the north country. On the other hand Jackson is conceded to be the greatest painter among them. In the last twenty years he has pursued his way, a worshipper of beauty. He has not only a great color sense, a fine technique, but he has a deep fund of emotional power. Jackson never grows sentimental even in his endless variety of Quebec studies. There is always a wholesome quality, a spice of humor, a rich understanding behind his brush.



F. H. Varley: Vincent Massey, Esq.

In the last exhibition, in December of 1931, Casson and Carmichael returned to oils. While these men have never abandoned their original medium, for several years they devoted themselves to experiments in water colors. The results were extremely interesting and led the way for a new conception of water-color possibilities related to Canadian landscape. They succeeded in adapting a delicate medium to the bold northern forms on which their work rests. They have made a distinct contribution to trends in art in the last few years.

MacDonald, preoccupied with his work as principle of the Ontario College of Art, had not been producing much for exhibition. Varley, on the staff of the Vancouver College of Art, failed for the first time to contribute to the Group show of 1931. Holgate, having devoted much of his year to a magnificent piece of illustration work for a French-Canadian poet, had few canvases to indicate new trends in his work. Lismer, whose time for painting is limited by his exacting responsibilities as Director of Art Education for the Art Gallery of Toronto and the Ontario Department of Education, nevertheless makes a good showing each year. Lismer is a great figure in the Canadian world of art as the crusader for child opportunity. This whimsical and self-abnegating painter, in his inspired devotion to his self-made task, is greatly beloved—where he is not bitterly assailed.

However, the Group welcomes resistance, good wholesome antagonism, in preference to indifference. It is the insensitiveness of Canadians to the compelling spirit of their country that outrages their sense of the fitness of things. But they have come through twenty years of a war of attrition with their ranks intact and reinforcements enough in sight to assure that the ground they have won will be consolidated and maintained.



A. J. Casson: October



I. E. H. MacDonald: A Mist Fantasy
The Art Gallery of Toronto

EDITORIALS

To Have and to Hold

It has been charged by a New York dealer friend, a man whose business lies exclusively with the works of American artists, that this magazine and the organization which publishes it are not sufficiently concerned with art as merchandise. He claims that we do not know, and do not say that "the best way to arouse interest in art is to get people to buy it." He continues, "Through the Magazine you have wonderful opportunities to do something for American and other art, and for American artists. As long as you treat art as something to be written about, discussed, and looked at in museums, you are not using those opportunities. This is far from being my sole opinion. It is shared by those who know that the only real interest is that which expresses itself in a desire to own.

"Could you not bring this up for discussion to see if the Magazine might not change its attitude and become the force it could so easily be in this great art-loving and non-buying country."

It seems to us that the purely commercial aspect of art, that having to do with sale and ownership of the particular work of art, can be of only incidental concern to this magazine or in a larger way to its publishers. Our concern is not so much with works of art as commodities as with art as a life force. Our purpose is not accomplished unless people are willing and eager to buy works of art; we realize that by owning one may have the greatest opportunity to learn understanding and appreciation. The process of acquiring a work of art carries within it infinite possibilities for the development of artistic appreciation and taste. Entered into rightly the transaction calls for all the faculties and past experiences that have developed the buyer's artistic personality. Discrimination and good taste play their part; afterwards one can trace the growth of one's taste and see whether or not there has been a discernible development through the successive purchases. The wise art dealer has always been helpful in aiding this development in his customers; many collectors look back to the early days of their progression with profound gratitude for the patience and wisdom of the dealer who was also a wise and discriminating guide.

To buy a work of art, because it has made a real impression, has created a desire to possess and to live with it intimately, is always an emotional experience. Ownership should thus intensify this emotional experience just as it gives it permanence. A few prints in any house, ac-

quired with taste, a personal element of selection, indicate at once the kind of person living there as do the presence or absence of friendly and visited bookshelves.

This is all too obvious, perhaps, to necessitate discussion. The fact remains, however, that all great works of art belong to the world; ownership of canvas and pigment, of bronze and marble, and of ink-impressed paper brings with it true ownership only when the possessor of the title has the faculty or intelligence to understand and appreciate his possession as a symbol, as a "work" of art which can never more than approach the final verity which it implies. At the same time he who owns no work of art, who possibly has no walls to adorn, may have somewhere in his mind the wealth of understanding, the re-creative vision, that make him the actual possessor, beyond dispute, of all he sees and, seeing, reacts to and comprehends.

This is where the museums do their greatest service—not as discouragers of individual ownership but as preparers for it. And to this task of preparation they are dedicated to an increasing degree, although in many quarters they receive but little credit for it. And to this end is also dedicated the Federation and the magazine that it publishes. It is true that the work of art must speak for itself: it will speak more clearly if it can do so in the intimacy of the home. But there must still be those who write of the arts in order to make their various languages clearer to those who are tired of being puzzled and misled by past and present isms. Critics and interpreters have their place too in preparing an increasing public for intelligent ownership.

We believe that the artist has a real and necessary part to play in the life of our nation, a great service to render—greater than even he may realize. We want to aid in every way possible in giving him an understanding audience and a public that supports with more than words. We believe that the art dealer is a necessary link between the artist and his public, and we wish to give him every credit compatible with our general purpose. We only wish to point out that it is the dealer's business to sell his wares; all that the museums and societies can rightly do is to prepare the ground, to give advice and encouragement in order that the transfer of title may be duly made.

Ours is, after all a vast coöperative venture; if we work together in confidence our triple aim of understanding, distribution, and proud ownership will the more readily be achieved.

Appreciation

There is much talk about appreciation of the arts. Any one, we are told, can be taught to appreciate a picture, a statue, or a symphony and to make suitable remarks about it to his neighbor. Appreciation is something largely self-learned, but its learning, like that of other abilities, can be best accomplished through creative channels. Too often, appreciation is considered as something secondary to and very different from the creation of the work under consideration. The division between creation and appreciation was originally noticed, no doubt, in the days when specialization and classification were thought to be the ends of learning and the summation of knowledge. But now the specialists are giving way to men who can see life whole; dividing lines are being broken down, likenesses and universalities recognized. This demarcation between the creative and appreciative approaches to the arts implied that appreciation demanded little more than a passive mental attitude. To "appreciate" art, it was said, one had only to be in the same room with it, allowing the object to do the work. Like baby birds with gaping mouths, appreciators of art with blank minds expected the artist, disguised as a mother robin, to bring about the miracle of understanding. But this laziness of mind, this waiting helplessly to receive with no expectation of giving anything, defeated whatever purpose it once may have had. Set in perpetual birdlike infancy the mock-appreciative mind petrified; for the mind ceases when thought does not flow. But the old truth that appreciation, to be alive, must be creative is coming back to favor; we are discovering that appreciation is, in effect, re-creation. The act of understanding a work of art is really creating it anew, in the mind of him who understands. To understand is to appreciate.

As in the arts of music and the theatre, the static notations on paper are but indications of what the particular composition or play can be when re-created in audible or visible form. Without appreciation, active re-creation, music could never be a human art, and plays would be in fact, as they are too often taught to be, words to be read, rather than actions to be seen. Music and drama are not the only arts requiring this re-creative appreciation. Each individual must do what the fine musician or actor does, each of us must be the link between the work of art and the audience, even if the audience in this case is ourself. The actor and musician, in their performances, start with the printed words or notes, the symbols, and see through and beyond them to a larger aspect of life only barely sug-

gested to the casual observer. Just as the musician gives a universal, tangible form to the import of the composer's creation, and as the actor gives a sense of broad human significance to the part he is playing, so we ordinary mortals must re-create for ourselves, through our personal equipment of thought and feeling, the essential meaning of the static work of art before which we stand.

Art is no solace for the willfully lazy. To find whatever benefits it may have for us, as individuals or as a people, we must undergo a self-imposed discipline which will fit us to re-create, for our own separate and composite delight, what comes down to us from the past. No heritage is more than we make it. We all know the American respect for independence. The man with his own shop, the man with his own automobile, has these things because he has been willing, perhaps unconsciously, to assume the responsibility that they entail. To appreciate a thing is to go a long way toward winning it; mere lawful possession is only a symbol, not vastly different from a work of art, of the possibility of complete possession. The wise man does not seek to hold in his hand that which he cannot bear in mind.

Appreciation of the arts cannot be had for the idle asking. Since appreciation is creative it demands that the obligations imposed by all creative endeavor be met. We must see that in learning to appreciate life in all its manifestations we are becoming more complete human beings—better artists. As artists, and as men, we must be willing and able understandingly to share what other artists have accomplished before us. Appreciation of the arts is a vital pursuit, not an isolated field of bare theoretics.

The Art of Life

Certainly in the past, men have practiced the art of life. These artists have created out of the texture of common life images and pictures, new conceptions of what life meant to them and what it might have meant to their fellows. These men were not necessarily called "artists"; they were not invariably painters, sculptors, poets, or musicians. They may well have practiced these fine arts, too, taking them naturally, though not casually, as invaluable parts of the lives of highly normal and well-rounded men. The more complete man became, then the more aware was he of his need for the arts of life. In him who practiced the art of living, the ancient urge for creative expression in simpler, in contributory art forms, was recognized. Just as his less civilized brothers loved to give much time to their folk-arts—unconscious expressions of the same

urge—so does the more highly attuned master of the art of life bring the need for creative aesthetic activity into conscious relationship with the other parts of his balanced personality.

As the Japanese looks at the tree he is to paint, not repeatedly with glancing eyes, but steadily with the mind through the eyes, so must we all learn to see creatively. As the Japanese painter sees, the process is creative and largely mental. From this observation we may surmise that thought, when allowed to govern other functions, has in it powers of creation. So, the way to master any art is by thinking. Thinking largely and creatively is what more of us must learn to do. In conscious thought lies our salvation after we dare allow it to gain harmony with the transcendent inspirational and intuitive thought so long ignored. The fleeting glimpses of wisdom we may have had in the past we have so covered with extraneous matter, so obliterated with second-hand mental furniture, that they now are lost. For that reason we must learn to bring instinctive and intuitive ideas—inspiration—into our everyday, conscious minds.

The art of life, as well as the other arts, may be learned only by allowing thought its place. We must learn to think; more of us must give a brighter and refreshed meaning to that word, "think," so that when thought becomes manifest in action we will not carelessly say that that action is thoughtless. Our hearts beat, our lungs expand, our feet move in walking with a stubborn and almost thoughtless regularity which might prove the background for higher forms of mental activity. Above these necessary functions we have God-given choice as to what we will do with our minds. So little do we consider our possibilities that we forget that we can think wisely; life drifts away in a slipshod pattern and we are endlessly *results*, almost never *causes*. But we must learn to think wisely; it is part of our world's need. We must meet the large and fearful Fate of a world or a nation with fates of our own—fates created by us out of our own thought. The old saying that it is best to learn by doing is very nearly right if the "doing" is our own and springs from causes of which we are at least aware. From any other "doing" we will learn little.

Nor yet should we be content to use only those parts of our minds which seem to contain memories and recollections. Knowledge, after all, is common property, but we must beware lest it become vulgar. Dead thinking is of little use—not even the undertaker can profit by it. Thought, to be alive, must be creative. Remembered material has constructive worth only when it is enlivened, when it gains a fresh significance. Thus many apparently unrelated facts, grains of thought or of

sand, are not particularly interesting until a genius suddenly sees them as a beach. And the beach, in turn, is made real, is enlivened, when the discovery is made that the ocean moves with a definite rhythm against one curving edge and that the land swarms in irregular profusion to its other side. Earth and sea gain new evaluations when a knowledge of the globe which they compose makes roundness more than the empty idea of a geometrician. Finally, the sphere we have learned to call Earth takes its place as a grain of sand, or of thought, in a larger beach known as the universe, possibly held in its portion of space by the pressures of unknowable seas and profoundly encroaching continents. It is not the fact but the implication, not the knowledge but its purpose that make thought more than an airy bubble in a land of dreams.

Life, then, is an expanding force made of an essence something like thought. But what has art to do with life and life with art? These questions are unanswerable—yet men will always try to find their answers. If life has to do with thought, and if we may define art as the expression of creative thought in perceptible forms, which approximate the significant relationships of thought in its higher, intangible aspects, have we not thus discovered the very nerve and artery which unite art and life? Divorce life from art and you have only a mean little finger-skill worth nought to any one.

Art in Industry

The significance of the new feeling for art as an essential element in industry, and as an aid to a healthy and hence a long life, is indicated very strikingly in the publication by the Policy Holders Bureau of the Metropolitan Life Insurance Company of a handsomely designed booklet on *The Use of Style and Design in Industry*. Forty-four pages of interesting material are introduced with these paragraphs:

"An enterprising publisher, in launching a new magazine devoted to the home, states that there is going on in America a great change which he defines as follows:

"We believe that there exists a group of Americans who are reaching for beauty and spacious living; who, winning economic stability, are emerging from the struggle for subsistence to a new struggle for living. And that nowhere is this tendency more marked than in the making of homes.

"We believe that beauty is eternal, and that the appreciation of it is constantly widening. That good taste is a gift within the reach of everyone; that it need not be confined to those

wealthy few who may acquire Gobelin tapestries, Cellini *objets d'art*, Ming vases, Florentine cabinets.'

"There is ample corroboration on all sides that the demand for beautiful styles and designs is widespread. . . ."

And later, quoting the Executive Vice-President of R. H. Macy and Company, Inc., we find the words: "This demand for beauty applies not only to so-called fashionable merchandise—gowns, hats, shoes, etc. It applies to all the articles which used to be considered prosy and common-place necessities of life. . . ."

Little more need be said. Creation as well as production finds its place in industry and selling. Following creative lines in any field of human activity will do away with untold waste.

Personalities

THOMAS MUNRO, whose series of three articles on the aesthetic approach to nature comes to an end in this issue, is Curator of Education at the Cleveland Museum of Art and Professor of Aesthetics in the Graduate School of Western Reserve University. He has taught philosophy and art in a number of universities and also found time to write several books on art. He is one of the younger men who are experimenting with the psychological approach to an understanding of aesthetic reactions.

BLODWEN DAVIES, born in Montreal, educated there and in Ontario, later came to choose Toronto for her home. This was partly because it was a publishing center and she was already interested in writing. However, it was chiefly because she had become keenly interested in the work of the Group of Seven when they sent their first exhibition through the West. She lived in the sort of country they were trying to paint and responded very easily to the mood in which they worked. She also became absorbed in historical

research, wrote of her findings for newspapers, magazines, and later for book publication. She gradually developed, out of her other interests, that of writing about Canadian art. For that reason the article appearing in this issue is more than a casual notice of the activities of the Group.

DOROTHY GRAFLY, daughter of the late sculptor, Charles Grafly, continues her series on contemporary European sculptors in this issue. Miss Grafly's knowledge of the language of art comes through the natural, close contacts of home life, enriched by study and travel in America and Europe. As art critic on the *Philadelphia Public Ledger* and special correspondent for the *Christian Science Monitor* she has the opportunity to present her well-grounded opinions to large audiences.

F. A. GUTHEIM graduated from the University of Wisconsin. He is now a research assistant with the Brookings Institution and lives in Washington. On his own he has done considerable research in the historical aspects of town planning. He says, "I shall ultimately get out a book on the two hundred Gascon *bastides* founded and planned in the thirteenth century, a false dawn of modern town planning on which nothing has been written."

AGNES MONGAN is Research Assistant to Professor Paul J. Sachs at the Fogg Art Museum, Cambridge, Massachusetts. She was graduated from Bryn Mawr and spent the following year in Europe as one of the five students of the Smith College Graduate Division of Fine Arts, receiving her master's degree. Since then Miss Mongan has been a member of the staff of the Fogg Art Museum. In 1929, she spent five months in Europe, devoting herself to the study of drawings in the public and private collections of Italy, France, and England. Articles by Miss Mongan have appeared in *Old Master Drawings* and other periodicals.

SCULPTURE



Maraini: Leda
Collection of Giorgio Sangiorgi, Rome



Andreotti: Annunciation
Library of the Villa of Lodovico Toeplitz, Bellosguardo, Italy

Contemporary Sculpture in Italy

By Dorothy Grafly

IN ITALY today two sculptors stand out as leaders in the movement toward natural simplicity. They are Libero Andreotti and Antonio Maraini.

Although Andreotti came for a time under the influence of Bourdelle, the successor of Rodin, his work, like that of Maraini, is essentially Italian and particularly Tuscan in feeling, drawing upon the early Gothic and Byzantine forms and studying carefully the art of Pisano, Jacopo della Quercia, and Piero della Francesca. Gone are the flowery garlands, the cupids, the sweet insipidities, the redundant detail that marked in almost all European countries the sculpture of the nineteenth century.

Extraneous detail usually develops from the hand of a man whose mind is dominated by a literary concept of art rather than by respect for sculptural materials. Although both Andreotti and Maraini have touched things literary in various contacts with news journals and although for a time Andreotti was an illustrator, the works of these men grow more compact, tending away from non-essentials.

Andreotti was born in Pescia in 1875, drifting to Lucca, a friendless waif, skilled only as an ironmonger, a trade he abominated. He spent his spare hours drawing or modeling tiny colored figurines for wayside shrines. Through his preoccupation with art he attracted the attention of two poets, Corelli and Giovanni, who found him a job in Palermo where he spent several years illustrating for a publisher and drawing cartoons for the paper *La Battaglia*.

The whole course of his life changed, however, when in Florence he suddenly discovered Donatello, immersed himself in his enthusiasm for that master, and, again, homeless and without funds, crept for shelter under the bridges of the Arno at night. It was at this time that Andreotti met the painter and sculptor Mario Galli and became his assistant. With characteristic humor, for the lad of twenty had almost died from exposure, Andreotti gives as his reason for the change, "Because the bad weather came, and outside it rained, but not in Galli's studio."

Through studio contact Andreotti met other artists and finally followed the critic Enrico Sacchetti to Milan and Venice where, in 1905, the young sculptor exhibited his first work, a bronze which he later shipped to Paris and sold. This slight encouragement took Andreotti himself to the French capital. His ability soon interested Bourdelle, and, during an eight-years' stay, the young sculptor won recognition. Among his works at this time are the "Diana" and "Atteone," companion bronzes, now in the gardens of Sir Philip Sassoon at Hythe.

The soil of Italy, however, was in Andreotti's blood. Back in his own land he found inspiration in the naïve carvings on the cathedral at Lucca and turned, true to his Tuscan inheritance, to sculpture carved directly in stone, acquiring in the process a solidity of mass structure that marks much of his subsequent work. His thoughts on the relative merits of bronze and stone for contemporary sculpture are interesting:

"Bronze," he says, "by its nature lends itself to the enclosing of spaces of air and sky, and includes a little changeable nature in its structure. Bronze is, there-



Maraini: Pietà
Santa Croce, Florence

fore, the material best adapted to our present task. It registers emotion exactly and rapidly. It associates itself better with this mechanical inferno of our civilization.

"Marble, more static, does not convey without injury to itself, without betraying, I may almost say, free movement in space. It is as if it encloses itself, presses against itself, almost to refind the maternal block, its rugged soul. Marble is governed by more strict laws; working it requires a duller and slower drudgery."

Soon after Andreotti's return to Italy, war broke out and creative work was temporarily at an end. The young sculptor enlisted. When he came back from the Front he threw himself into the creation of war memorials and religious compositions, designing a chapel for Santa Croce in Florence, and placing therein his marble "Pietà" supported by boy caryatids.

His most impressive work, however, "The Risen Christ," for the great arch at Bolzano, a war memorial, is not unlike the "Resurrection" of Piero della Francesca in Borgo San Capolcro. The figure of Christ, stripped to the waist, its torso stiffly erect, and seemingly elongated by the foreshortening of the left leg, rises from the tomb, cleansed of the lines of suffering, a bulwark of strength and stability. The left hand is raised in attitude of benediction; the left knee bends as the figure is in the act of stepping up from the granite sepulchre. Over the knee are folds of drapery. The austerity of the composition is gained through simplification rather than through conventionalization of the human form.

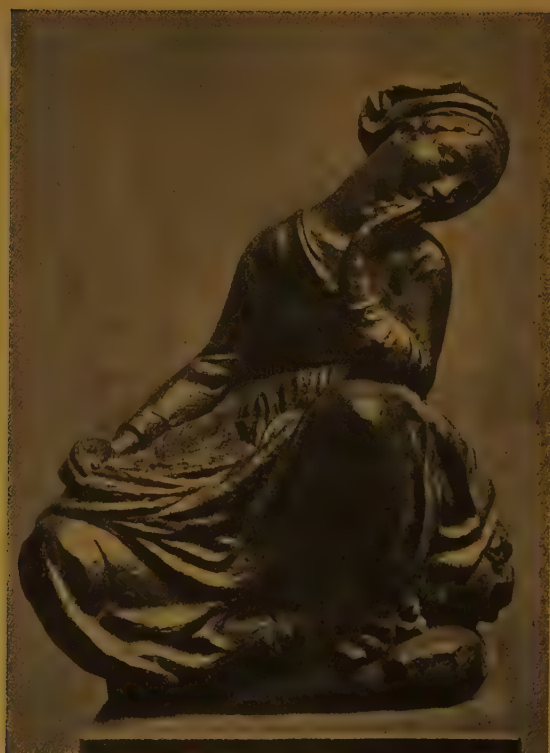


Andreotti: Pietà
Santa Croce, Florence

Andreotti feels keenly the paradoxes of contemporary life and senses the beat of struggle and confusion against the strength of faith. In his work for the arch at Bolzano he sums up his convictions. To his figure of Christ he brings a sense of immovable religious tradition, a bulwark of defense against chaos. Yet in relief on the reverse façade of the granite tomb he gives his impression of war, a mad, thronging, terrible confusion. Thus, like Meštrović, but without his recourse to the archaic and barbaric, Andreotti endeavors to escape what he has experienced of mad human war passion through religious symbolism. But, as Meštrović is Slavic in choice of forms, whatever his subject matter, so Andreotti is consistently Italian. His forms though direct are smooth, his types those of a gentler heritage. Power he gains through reserve rather than through brutal and angular activity, centering his attention upon structural as against decorative mass.

Andreotti, who for a time wavered between painting and sculpture, retains in his forms something of the design quality of a Veronese. Especially is this felt in such works as the Monument to the Soldiers of Saronno, 1924, with its female seated archer, or in the "Vendor of Fruit" of 1916. In spirit, however, these works lack the austere dignity of the Christ and are more attuned to the great winged angel and the fallen soldier that feature the Monument to the Fallen at Roncade, 1922.

The decorative trend of Andreotti's groups is less severe than that of Meštrović or of Milles. There is about it a soft, warm, southern atmosphere. Thus we find



Andreotti: Donna che Riposa
Collection of Professor Luigi Grossi, Florence

the charming study of a workman father sitting on the grass at play with his chubby baby, or the curiously line-incrusted "Il Perdono," a triumvirate of old woman, weeping mother, and protesting nude babe. In both these compositions, as in the Roncade monument group, the figures are expressed as if in relief against the general mass.

A trend toward early Italian archaism coupled with the gentler humor of modern sophistication is found in the "Monumento a Vamba" in the Cemetery of San Miniato in Florence. A man, Christ-like in appearance, kneels on the ground to touch the hair of a small diffident child. Expressed with engaging and whimsical simplicity, the composition savors of the Biblical admonition, "Suffer little children to come unto me."

A thread of whimsy weaves through Andreotti's career from the sophisticated "Donna che Riposa" of 1915 to his recent figure studies for an "Annunciation." Andreotti possesses the gift of imparting to his work a sense of naïve simplicity without in any way detracting from its conviction of maturity. The figure of the Virgin and that of the Angel Gabriel are conceived as only an Italian could conceive them, uniting whimsy with sincere faith. In modern religious art it would be difficult to find a more gracefully simple figure than that of the Virgin.

Although Andreotti and Maraini are not so daring in composition as Meštrović and Milles, one turns to their work with sincere gratitude for its emancipation



Andreotti: Vendor of Fruit
Collection of Arduino Colosanti

from the merely sweet and pretty. Even when they touch sentimental subject matter, it is held in restraint. Andreotti's father and child group "Fiorenzo" and Maraini's "La Famiglia" touch the tender home-loving instincts of the Italians. It is, in fact, in the presence of sentiment that these two contemporaries differ so sharply from their Yugoslav and Swedish brothers. Only in a work like the "Risen Christ," and partially in "The Angel Gabriel" is there any approach to the fundamentally stern.

With the possible exception of Andreotti's war relief on the Bolzano monument one feels that the contemporary trend of Italian sculpture is toward the religious and the architectural. There is nothing that may be compared to the wild barbarian types of Meštrović, or to the pagan seafolk of Milles.

Maraini, born in Rome in 1896, won his first recognition at the Brussels International Exposition of 1910 for a bronze statue, "Perseus," which he executed without any tuition while attending law courses at the University of Rome. The silver medal accorded him marked the beginning of his art career, while the "Perseus," in its principles, inaugurated a style that has followed him to maturity.

A general survey of Maraini's work leads one to feel that it is more traditional, more architectural, and less forceful than that of Andreotti. The early experiences of the two men seem to have been at opposite poles, Andreotti acquiring in youth experience with life struggle and adversity. Maraini is far more the architect's



Andreotti: Saint Francis
Academy of Arts, Honolulu, Hawaii

sculptor, a trait that has led to association with such contemporary architects as Piscentini, Giovannozzi, Ferrato, and Cerpi. The sculptor himself gives as his art creed: "Architecture is the sincerity of Art; sincerity is the Architecture of life."

Like Andreotti his aim is to combat affected idealism through study of plastic beauty; to draw away from rigid scholastic convention and from a perfect anatomy that is devoid of vitality and incapable of direct expression.

Although Andreotti is the more rugged, there are many points in common technically and emotionally. Both men are religious to the core, giving in their work a sense of fine submission to faith rather than, as in the creations of Milles and Meštrović, a sense of man masterful. The "Pietà," favored subject for Italian sculptors since the days of Michelangelo, figures in the list of works by both Maraini and Andreotti.

Running through contemporary Italian art is a preoccupation with the flow of line, and a sense of mass outline within which figures assume many of the attributes of relief. Maraini's "Pietà" is an excellent example of this trend, and it is no surprise to find the sculptor turning to relief as a favorite medium. One of his most effective works, and certainly the nearest approach to the pagan in feeling, is his polychrome statue of the dramatic muse with long, dark braids, supple, full-formed body, and arms clasped behind her head, and topped by the reclining



Maraini: Reliefs of the Evangelists
Tomb of DeFerrari, Genoa



Andreotti: Fiorenzo
Galleria d'Arte Moderna, Milan

forms of two cupids. Although in the round, the figure has all the attributes of high relief. Even the "Leda," a decorative conception of a kneeling woman held in half relief against the wings and body of the swan gives one the feeling of a work best seen from one viewpoint.

Many of Maraini's major works are relief compositions. Thus we find the stations of the cross for the Cathedral at Rodi (1926); reliefs of the Evangelists for the tomb of Ferrari at Genoa (1929); the simple charm of the reliefs "Fides," "Salus," and "Virtus" produced in the same year and revealing marked ability to dignify human form through design simplification without resort to distortion; and the fine series of reliefs in the tradition of the old cathedrals executed for the doors of the Basilica of San Paolo in Rome. In these reliefs Maraini shows himself master of a design concept that includes angular dissonances as well as full-formed or linear curves.

In turning to the portrait statue, however, Maraini is less successful. The simple flow of form deserts him, and in concentrating upon the secular he loses much of the organized architectural design-sense inherent in his allegorical and religious compositions. Thus we find his "Statua Per Il Monumento a Pier Fortu-



Maraini: Salus



Maraini: Virtus

nato Calvi" at Pieve di Cadore (1931) with its crustation of extraneous detail and its unsimplified figure.

The year after his success in Brussels, Maraini aided Angelo Zanelli in carrying out the plaster model for the "Altare della Patria" on the Victor Emmanuel Monument in Rome. This was followed by success as winner of the national competition held in 1912 for the statue to Adelaide Ristori in Cividale. This work, exhibited at the Venetian Biennial, marked the sculptor's life-long association with that international event and the beginning of his tireless service in the interest of Italian art.

In 1913, Maraini became art editor of the paper *La Tribuna*, and in 1915 he was honored at the Panama-Pacific Exposition in San Francisco.

The war had come and, like Andreotti, Maraini answered the call to arms, but was rejected as a soldier because of physical disability and made an officer in the Aeronautic Corps. In this capacity he saw service at the Front, later, with rank of lieutenant, becoming attaché with the British squadrons operating in Italy.

After the war, Maraini held one-man exhibitions in Rome and in London and was, in 1926, commissioned to execute two bas-reliefs for the tomb of Puccini in Torre del Lago and two large statues for a fountain at the Palace of the Assicurazione di Stato in Rome. In that year, also, he was made a member of the direction council of the Fifteenth Venetian Biennial and secretary of the Fascist Syndicate of Tuscan Artists. To further the international interests of Italian art, Maraini organized an exhibition which was sent to New York and circulated through museums in America.

Always an admirer of Michelangelo, an enthusiasm that found expression in the design-character of his own "San Giorgio" and "San Giovanni" for Genoa, Maraini published Condivi's *Life of Michelangelo* with critical introduction and notes on the revival of the book in Florence.

Maraini's ability as an architectural sculptor is now well established. He has executed five large bas-reliefs for the building of the Montecatini Society in Milan, one for the Baths of Montecatini, and four, representing the Evangelists, for the tomb of De Ferrari in Genoa.

In 1927, Maraini received a commission from the government to execute the monument to Pier Fortunato Calvi, and in the same year organized the first regional exhibition of the Syndicates of Florence. The following year he was commissioned to model two statuary trophies for the monuments to the fallen soldiers in Milan; and he organized the Sixteenth Venetian Biennial.

His recent work includes, in addition to the doors for San Paolo, two monumental statues for the municipality of Genoa destined for the entrance to the Galleria del Portello, and a monument for the hospital at Varese.

Maraini's contribution to art is thus twofold: that of his own personal accomplishment and that of his service in organizing artists and in exhibiting their work internationally as well as nationally.

CIVIC ART

HARLEAN JAMES ASSOCIATE EDITOR



Rothenburg, Germany

This street in Germany's famous mediaeval town gives an excellent impression of the charming informality and "human proportion" achieved in town planning during the period.



Plan of the City of Chartres

Courtesy of the Library of Congress

Mediaeval and Renaissance Towns

By F. A. Gutheim

THE dynamic unity of mediaeval life is crystallized and preserved in the form of the towns: the cathedral, with its gigantic, sprawling buttresses, like the legs of some great spider, lying stealthily a little away from the center of the orbicular web it has spun round itself, dominates and pervades the adjacent homes and workshops—and in the typical mediaeval town almost every building is adjacent. The unity which ensued when God's act was believed to be omnipotent in mind and matter, both created by the same force, was translated into their town plans perhaps even more than into the stone syllogisms of their cathedrals. And, as each town was relatively an entity in itself, it took on individuality, character, and uniqueness. The ideas which rose from the ferment in cathedral and market place were not rudely shaken by infiltrations from an alien source; foreign influence may have started the thinking but it was not in the thinking. And it was the expression of this thought, coupled with the feeling of solidarity, compactness, unity—the mediaeval contribution of community to Western civilization—that led them to plan, to build, and to decorate their towns in such a manner that one might live there for an entire lifetime and not feel the dreariness one senses in a score of our modern towns.

This unity of town life was no accident. Perhaps its primary material causes and manifestations are to be found in the institutions of mediaeval times. The festivals, for example, were not the barren, lifeless forms that we know today; they were charged with the vitality of significance, and into this one event was compressed the emotional activity that today we are accustomed to distribute over a dozen various enterprises. Then architecture was the spear-head of all the arts; sculpture, painting, ornament, and design were fused to a common end, and the fecundity of the cathedral's art is contributed to by all. As well as his church, to the mediaeval citizen the cathedral was his school, library, theatre, auditorium, Sunday newspaper, music-hall, lecture room, and art gallery. It did not, as does a modern ecclesiastical skyscraper in New York City, attempt to incorporate swimming baths, gymnasiums and cooking schools for the benefit of its congregation; but the close alliance of the emotionally related arts made religion more nearly synonymous with what we enclose with the modern word "culture." The Gothic knew, as the Renaissance did not, that reason divorced from life and emotion was a frigid mistress.

Economically the small mediaeval towns were a "closed circuit"; the town ate what the nearest fields grew, and conversely these fields were worked with tools made in the nearest town, by farmers clothed from the looms of that town. Few problems of surplus, of marketing, of trade relations outside their tiny microcosm disturbed them. The simplicity and interdependence of this two-way exchange were seldom more than simple barter; but this absence of economic complexity only served to emphasize the social needs of the community.

"These people knew very well," said W. R. Lethaby of the citizens of Gothic towns, "that they liked sunlight on white-washed walls, blue sky seen through



Perret de Chambéry's Ideal City

In his *Architeſture et Perſpective des Fortifications et Artifices*, de Chambéry outlined the plan reproduced above. It was an age of utopias: More, Bacon, Andreae, Scanozzi were building ideal cities; in this epoch fell the Wren, Evelyn, and Hooke plans for the rebuilding of London after the great fire. This fervent grasp of unrealities happily produced nothing. *Courtesy of the Library of Congress.*

traceries, parapets, pinnacles appearing over trees, the twinkling of gilt vanes, sharp arches, long aisles, bright windows, and stories everywhere—

‘In gold and azure over all
Depainted were upon the wall.’ ”

And these towns had an individuality of character which marks them as distinct from any that preceded or followed them. They contained lessons that cannot be copied, but that may teach much. Here are shown evidences of an art that lay close to the earth; of the feeling that manifests itself in Gothic architecture and sculpture; of a natural and rational growth in the course of which problems were answered in the terms of their own solutions, not in terms of mere slavish copying, or in terms of another solution for a different problem. This expression was, in John Bascom’s alliterative phrase, “the felicitous fulfillment of function.” It was distinctly an organic growth such as one finds in an expanding flower or insect. And, being organic, it remained true to the natural laws of its own growth, whence comes what beauty or charm we may find in it.

In most mediaeval towns, such as Düren, the wall is found to be the main conditioning feature of the plan. In addition to this man-made obstacle to free growth, the site of the town, and more especially of the citadel, is frequently found to be a natural topographical fortification. This usually takes the form of a hilltop, as at Edinburgh; of a spur of land jutting into the sea; a situation in the



Düren in Prussia

Düren is a very good example of the mediaeval town. This engraving (1634) by Wenceslaus Hollar, the celebrated Bohemian etcher and architectural engraver, shows clearly the large open spaces within the walls, the natural and harmonious growth, the beginning ribbon growth of suburbs along the highways beyond the walls. *Courtesy of the Library of Congress.*

bend of a river, as at Shrewsbury; on its bank, as is Magdenburg on the Elbe; on an island, as at Paris. Possibly these natural barriers proved the necessity that mothered the invention of many engineering devices allied with grading and bridging during the subsequent expansion of the towns. In contrast to the planning ideals of today, it was social, economic, and military exigencies that appear to have dictated the growth and form of the mediaeval town rather than sanitary, political, or formal aesthetic considerations. The open space in the limited area of a walled town was not due to the Rousseauesque feeling that a park is a beautiful spot (when it is sufficiently larded with gravel walks and iron railings), not to any scientific knowledge of the beneficent effects of sun and air, not to the realization of the necessity of circulation, so much as to the need of a market, an assembly, a space to protect cattle from marauders, or for intra-mural gardens. And the amazing thing about this is that in spite of the unhealthy conditions that made the plagues and fires so disastrous the mediaeval town-planner achieved a more marked degree of genuinely socialized planning than we have today.

In contrast to the common impression of the congested walled town, with its tall, tightly packed houses, we see that the towns were tastefully arranged in giant blocks with spacious interior gardens. Even as late as the seventeenth century in so large a town as Paris, there remained great areas in the center of these blocks under extensive cultivation, and on the fringes of the city were

grazing areas and less specialized farm lands, mostly within the walls. It is interesting to note that after several centuries during which this fundamental plan of giant blocks and interior gardens has been neglected, the best planned of our modern towns, such as Sunnyside, Long Island City, and Radburn, New Jersey, have returned to it.

The essential feature in both Gothic cities and Gothic architecture is that far from seeking, like the later imitators of the antique, relative proportion, they seem to have sought—or at least to have found—human proportion. Yet the only cases of conscious and disciplined town planning in our modern sense have not carried out this principle. The procrustean checkerboard creations of St. Louis, Edward I, and the great Gascon suzerains seeking to secure their power, were to them essentially a military and colonization maneuver, although at the same time perhaps an unconscious step towards regional planning. This last view enables the creation and planning of nearly two hundred *bastides*, small fortified towns in the southwest of France, founded in the thirteenth century, to be seen in the light of their social and economic significance, which in some respects completely overshadows their military and political importance. And yet these new towns were far from being the only planned towns, for the ingenious Camillo Sitte has indicated numerous instances of towns planned by “rule of thumb.” In his argument, *Der Stadtbau*, which exerted upon its willing and receptive audience of town planners more influence than may be credited to any individual since Baron Haussmann, he gives innumerable examples of mediaeval plazas and church settings. He shows that these old plazas were kept open in the center, but that they were tightly closed in visually by the surrounding buildings. The churches rarely stood free in their irregular settings but, in spite of their often apparent irregularity, the plazas were consciously grouped. Sitte’s thesis has been substantiated by the more recent research in Italy of Isobel Chambers, who has clearly indicated the common practice of building on two or three sides of a cathedral or other central building, the open side facing the plaza.

Leone Battista Alberti had said, about the middle of the *quattrocento*, that the main streets should be straight streets while the secondary ones should be curved. This presupposed some knowledge of circulation and traffic which we are only too inclined to think of as recent problems. Indeed, as early as 1300, in the year of Boniface’s Jubilee, Dante has reported that means were taken “for the passage of the people over the bridge” by erecting a barrier lengthwise across it to allow those coming and going to pass without interference (one wonders if they passed to the right!). Yet it was not only the consideration for proper circulation that led Alberti to make this pronouncement. Other changes had been taking place in Italy in painting, sculpture, and, what is more important, architecture. Town planning was slowly being changed from the informal Gothic to the formal Renaissance.

With the growing feeling for geometric proportions “in the sixteenth century Italian towns vied with one another in straightening and widening their streets and in laying out their public places” in the new style. The new architectural ideals of symmetry, dignity, and restraint inspired and urged the laying out of entire streets in correspondence with these qualities; to plan thoroughfares converging upon the important buildings (which, unfortunately, were more likely to be palaces than normal centers of circulation where such treatment was needed!);



City Plan of Nancy, France
 Courtesy of the Library of Congress

to provide open spaces or forecourts from which their work might be properly viewed and appreciated; and to originate the circle, the unique contribution of the Renaissance to town planning. In short, street planning, which preceded the re-birth of town planning, was an effort to link up the details of a wide area in one comprehensive, harmonious design. Galeazzo Alessi is said to be the first to have planned an entire street; the *Strada Nuova* in Genoa. Here we have a deliberate artistic effort to display the palaces with which he lined that street, "so as to insure that each gained beauty from the setting while it contributed beauty to the whole"; and this concept of conscious architectural group planning was the finest contribution of the Italian Renaissance to the art of town planning.

The "spiritual measles" (to use Aldous Huxley's characterization of the Renaissance) with its concomitant of new artistic forms, spread westward "with the speed of an epidemic." Versailles and the Place Stanislas at Nancy presently came into being as illustrations. Extensive remodelings at Paris were begun, with the final culmination of their ideas in the Place de la Concorde. Perret de Chambéry's ideal city (1601) was planned with complete mathematical abstraction and an utter disregard for the social usage to which his plan was to be put. And even in Sir Christopher Wren's magnificent, although tragic, plan for the reconstruction of London, the primary importance is attached to street pictures and to the site of his buildings rather than to the bodily well-being of the inhabitants. Yet with all the gain of Wren's plan there was a corresponding loss. The continuous tendency

to coördinate all open space into an open pattern, avoiding the appearance of enclosure and abandoning to a large extent the effects secured by continuous or encircling façades, was a distinct advance over the planning of his French and Italian predecessors. As a symbol, the greatness of Wren's plan brought town planning to its complete articulation; the grammar that classic forms provided gave to the colorful words of the Gothic the order necessary to convey Wren's idea clearly, logically, and precisely. It is unfortunate, although perhaps characteristic, that the parsimonious London shopkeepers were successful in preventing the execution of Wren's plan; one is forcibly reminded of the fate of many zoning, housing, and planning projects today.

And now we must attempt to assess this heritage which these two great epochs have bequeathed to contemporary town planning. It is difficult. From the planning of the Gothic town one realizes the fundamental concept of the town as an organic unit which is unified, living, growing, expanding. It is reasonable and logical; it is dynamic, and these qualities are expressed in its order, in its plan. And that this organism may grow wisely and well for the individual and collective benefit of those who compose it, its growth must be regulated in harmony with its peculiarities. We see that the Gothic adapted arrangement to site: ran streets in harmony with natural topographical conditions which determine the running stream and the humble cow-path; widened them where they needed widening and, where there was little traffic, did not prolong the parallel lines but narrowed them gracefully to natural proportions. The concept of a purely socialized plan is the second contribution of the Gothic: the market place, the cathedral plaza and public square were, to a degree formerly attained by the agora, the rendezvous of citizens. Yet the charming informality of these towns which suggested the adaptation of their plans for modern residential purposes must not be considered the sole contribution of Gothic planning. The principles that determined that informality are so broad that they may be applied as well to city planning in its larger municipal sense.

The town planner of the Renaissance did not attempt to find artistic expression for the requirements and tendencies of the town; rather he imposed upon it a preconceived idea of his own. It was a coldly formal, rigid, falsely aesthetic theory of planning—one in which there was a complete divorce from the realities of the use to which the plan was to be put. The desire to satisfy the architect's own ego was admissible until it infringed upon the well-being of the community; then it became intolerable and deleterious. The essential good in Renaissance planning was an appreciation of space—which we have distorted to unbelievable proportions—and Galeazzo Alessi's view of groups of buildings and street pictures. And in these two concepts there is nothing which is in conflict with the doctrines of Gothic planning. Today's town planning might gain much from a reëxamination of these ideals.

GRAPHIC ARTS

HENRY SAYLES FRANCIS ASSOCIATE EDITOR



Alphonse Legros: Le Vieux Charron
The Dan Fellows Platt Collection



Man in Armor on Horseback
By a Follower of Perugino

Drawings in the Platt Collection

By Agnes Mongan

IT IS not surprising that only within the past few years has there awakened in America a critical and appreciative interest in drawings. We have had no tradition of collecting drawings and no inherited treasure upon which to found our knowledge and develop our discernment. Hardly ten connoisseurs have ventured into the field, and where private collectors have been hesitant, museums have been scarcely more bold. During the past few years, however, an increasing number of drawings in loan exhibitions and a growing critical and scholarly literature have pointed encouragingly to the passing of our neglect of this, the most ancient of the graphic arts. Our personal and intimate knowledge of the drawings of the past is still so slight, however, that it is in the nature of an event that the College Art Association has this year among its traveling exhibitions one devoted to drawings. Numbering two hundred and forty-three drawings, it was selected from the collection of Dan Fellows Platt of Englewood, New Jersey.

Once again he has shown himself directing rather than following the trend of taste. Long before the penetrating tenderness and intense beauty of Sienese painting was familiar to the art-collecting world, Mr. Platt had assembled a rare collection of works of the Sienese School. Only within the past decade, however, has he become known as a collector of drawings, both old and modern. The variety and wide range of the material he has brought together in these few years may rightly provoke surprise and reflection. The exhibition includes drawings of the Italian, French, English, and German Schools, drawings which range in date from the early sixteenth century to the present day, in a variety of media from a silverpoint drawing to the most modern use of crayon and wash.

That the greatest draughtsmen of the past are conspicuous only by their absence is not surprising. Even in these post-War days, which have seen the dispersal of so many European private collections, few drawings by Michelangelo, Leonardo, Raphael, Rubens, or Rembrandt have come to America. And the few that have come have entered collections formed from a different point of view from that which directs Mr. Platt's choice. For the most part, Mr. Platt has elected to explore not the great and directing currents of the stream of art history, but those eddying backwaters from which new currents sometimes stem or into which, their strength spent, they are content to subside. It is a collection more concerned with precursors and followers than with the masters of movements, but the work of these lesser men is, in its own degree, part of the running comment on our civilization which all art eventually becomes. And in studying them one comes to know that art history cannot be plotted in a graph of sharp angles and swift declines, but only in slow, curving arcs.

Earliest in point of time is a drawing of curious interest. By an unknown artist and of unknown history, it has, through the accidents of time and fortune, added to the charm of its archaic precision the value of an archaeological document. A silverpoint drawing on prepared paper heightened with white, now oxidized to a grey-blue, it represents a man in armor on horseback, facing left and inward. In the erect pose there is vigor and originality, but the handling is dry and meticulous.



Piazzetta: Head



Guercino: Drawing



Steinlen: Drawing of Cats



Giovanni Domenico Tiepolo: Pen and Sepia Drawing

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LIBRARY



Forain: Supplication

Another drawing of the same horseman by an artist whose touch was lighter and surer is preserved in the collection of drawings at Christ Church, Oxford. It was one time attributed to Giovanni Santi, the father of Raphael, and passed as a portrait of the Duke Federigo di Montefeltro until Dr. Fishel discovered, in his researches on Umbrian drawing, that the horseman was none other than he who once stood to the right of the cross in Perugino's fresco of the "Crucifixion" in the Church of Santa Maria degli Angeli at Assisi. Alterations in the church long ago destroyed the right half of the large fresco, which, though undated, is usually placed among Perugino's earlier works. Only through the record of drawings still preserved at the British Museum, Oxford, and Venice, drawings with which this one now takes its place, can we reconstruct the original appearance of the fresco. That so many drawings should have been made from a single finished painting is not surprising. To a world which had not yet seen Raphael or Leonardo or Michelangelo, the early work of Perugino came as a revelation of calm beauty. The painter, soon hard-pressed with countless commissions, found it necessary to engage a large *bottega* of apprentices, whose aim—expressive of admiration then as now—was to assimilate as completely as possible the style and manner of their master. How better could one learn than by copying his finished work?

From the work of a man who imitated a master, we turn to the consideration of an artist who influenced more gifted followers. And in the knowledge of the ac-

complishments of the followers we can estimate the significance and quality of the precursor. Two drawings by the baroque painter of Urbino, Federico Baroccio (1526-1612) are preliminary studies for the figure of St. Sebastian in the great "Crucifixion" of the Genoa Cathedral. In the ominous grandeur of its conception and the freshness of its new and vibrant color it must undoubtedly have impressed the youthful Rubens, who visited Genoa in 1607, and Van Dyck, who remained there for several years only little more than a decade later. From the Italian master of the baroque the two Flemings learned much—and not alone in composition and the use of color. To Baroccio's suave and graceful manner of modeling, which has an almost feminine elegance, they added vigorous strength and, paradoxically, great subtlety.

Three exhibitions of the past two years have done much to reawaken interest in the Italian painters of the *seis* and *settecento* whose work has been little known and admired in this country. In condemning their melodramatic realism and sombre color we have often overlooked the splendor of their conceptions and the virtuosity of their painting. They were not only gifted painters. They were often accomplished draughtsmen as well, and in their drawings, putting aside the grand manner of fresco and canvas, they reveal qualities of unexpected simplicity. Guercino, who painted grave canvases resonant with deep-shadowed tones, becomes, when sketching, an artist of almost another nature. In the Platt Collection he can be seen in a dozen varied and intimate moods.

Piazzetta, the Venetian artist, who, in bringing the influence of Guercino into Venetian painting linked in unbroken tradition the seventeenth century with the eighteenth, is represented by two heads similar to those in the famous series of the Venetian Academy. Black crayon touches the soft grey-brown paper so lightly that the misty light of Venice seems to hang about these gracious heads.

Most brilliant of all in technique and in effect are the series of sixteen drawings by Piazzetta's follower, Giovanni Battista Tiepolo. The last of the great Venetian decorators, genius mounts with him, to be lost in a blaze of light. Brush and wash he handles with incredible surety and economy. In a few strokes his daringly foreshortened figures are projected into dazzling whiteness. In the least fragmentary sketch he suggests all the sweep and space of his exuberant frescoes.

Giovanni Battista's son, Domenico Tiepolo, was less skilled of hand and more earthbound in spirit. His real talent leaned toward a narrative delineation which is always spiced with diverting humor. He is represented in the Platt Collection by eight drawings, among them several that belong to two well-known cycles, "picture chronicles," we might call them. One records the adventure of nymphs and satyrs and the other recounts in one hundred and four scenes the extraordinary life-story of Pulchinello. The literary source that inspired the two series has dropped from current knowledge, but the tales are so clearly and amusingly told one scarcely needs a text. In the curious group surrounding a suffering invalid we would seem to have a rehearsal for one of the drawings of the Pulchinello series. In itself the drawing seems finished and complete, but the players are not costumed in the strange robes of the later version.

The thread of history is carried from Italy to France by a page from Pajou's Roman sketchbook. Delacroix in a sketch with color notes, Millet in a study for "Les Bouchérons," Guys in a water color of a girl in billowing skirts, gay in spirit but sombre in tone, Rops in a majestic "Pallas" where the breath of effect relies



Romney: Study of Lady Hamilton

upon the most minute precision of delicate close-drawn lines, and Degas in an early nude, classical in its smooth beauty, illumine briefly the now-familiar history of nineteenth-century France. Unusual among the French drawings is a series that shows French sculptors from Pajou through Carpeaux, Rodin, Bourdelle, Maillol, and Lachaise in successive years, struggling anew to conquer, each in his own way, the problem of plastic form. In four drawings by that strange genius Gaudier-Brzeska—whose tragic story is revealed in Ede's *Savage Messiah*—lies his history: his debt to Rodin professed in a reclining nude, his devotion to poor Sophie Brzeska of whom there is a pen portrait, and his preoccupation with animal and bird forms revealed in a series of haughty penguins.

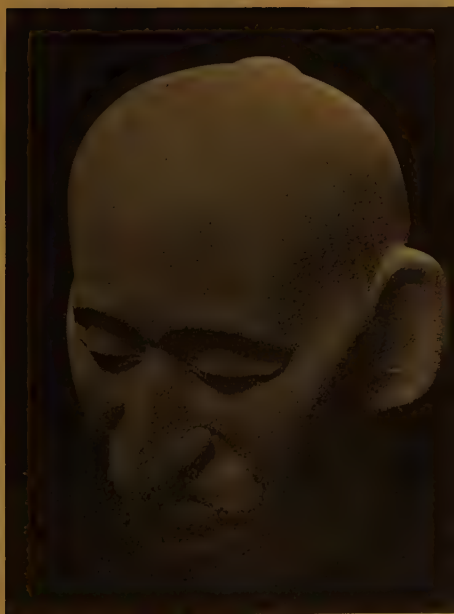
Among the English drawings the most spirited are the dark, rich crayon and wash drawings of Romney, where form is defined in sweeping lines and sudden shadows, and where, uncluttered by fashions and affectations, he reveals unsuspected power. Gainsborough hangs a valley with English mist, but the very blue of his paper recalls Claude and clear air over the Campagna. Muirhead Bone, using an oily black crayon, sweeps in an Italian plain, thrusts a Spanish bell-tower black against an inky blue sky, or trails steamer smoke along the Jersey shore.

Germany is represented only by artists of our own time and, as with France, most importantly by sculptors' drawings. Barlach and Kolbe appear off-stage, as it were, but the qualities of their sculpture are immediately recognizable in drawings that proclaim their figures as of bronze and not of flesh.

Inspired by Mr. Platt's accomplishment, it is to be hoped many will be stirred to interest or to rivalry—if not along the same lines at least in the same field, prompted possibly by the varied suggestions that this exhibition contains.

FIELD NOTES

DEALING WITH LOCAL ART EVENTS
HAVING MORE THAN LOCAL INTEREST



W. C. Delbridge: Ahimsa
Awarded the Edward L. Doheny Prize
The Los Angeles Museum, 1932

Field Notes

The Federation Convention

SOME three hundred individuals came to Washington in support of the Annual Convention of The American Federation of Arts in May, 1932. The year 1932 will be looked back upon as one of the blackest in our history. Failure of our entire economic system, corruption and fear mark the day. At such a time the successful fruition of a conference called to discuss "The Place of Art in American Life" is at first glance astonishing. At second glance it is more than that; it contains the seed of hope.

This was a less vociferous assemblage than many have been. Care dwelt among the delegates, producing a more contemplative mood, a more fertile soil for the discussion of what has become of our art. Seemingly, all our efforts to secure to ourselves peace and happiness, through however carefully contrived economic systems, again have been found barren, lacking the infusion of that spiritual essence which alone mirrors our better selves.

Art is of the nature of this essence. It was appropriate to have discussed today the place of art among us, and the fact that this matter was thoughtfully discussed rather than "acted upon" in the erstwhile typical American manner may be considered the dominant aspect of the convention. Programmes for expansion yielded to reiterations of "balance the budget" and hard-luck testimonials.

The finest contributions were critical of our present situation and, where possible, suggestive of a new and more realistic point of view. William Sloane Coffin, President of the Metropolitan Museum, with bitter and relentless realism epitomized the adolescent barrenness of present-day commercialized art. Five years ago this utterance would have met a stormy protest, but this time the audience acquiesced.

Strangely, this convention was lent a unity by the common plight of Americans. From California, Alabama, and Maine came men and women uttering the same thoughts. It was repeatedly stated "we have degenerated from creating art to talking about it."

John C. Merriam, President of the Carnegie Institution, presented the most impressive paper, the most courageous, prophetic, and withal serene we have recently met with anywhere. From the theme "Elements Involved in the Appreciation of Nature" he derived a rich narrative, crammed with beautiful allusion and distinguished by its own performance. Flourishing in

an era of trite reiterations, this graceful reviewing of the rich resources lying where the inner and the outer worlds meet, was delivered without one direct reference to beauty, but instead created that beauty of itself. Art is artless, elusive, and alone to the possessor of the undimmed heart. The thing within this paper was art. Dr. Merriam, a scientist among artists, circumvented the pitfalls of that dreaded scientific approach and the terrible art wrangler's platitudes creatively and inspiredly to liberate the hearer's mind to play through time and space over our unimaginable world. If those present came seeking refreshment rather than theory and data, here they found it. The pleasant disappointment of this event seemed to initiate a vitalizing force, lend coherence to the presence of three hundred delegates in quest of hope.

The interest bestowed upon the last subject discussed, "Art and Education," demonstrated again the one-mindedness of a less complacent, more thoughtful people. The thought singularly expressed turned about the humanistic idea that education is, after all, individual; it is quality not quantity production. This seems to open a gap between the "progressive" note of the boom days and the realism we are reinheriting. Rather than the compartmental concept of art as a thing apart, a subject by itself in education, the conviction that art should pervade and inform our everyday life from the start was heard. Even the art of living was mentioned. The machinery, the ways and means exist. The burden of their adequate use, or of their replacement, lies in the hands of the teachers. The quality of teaching must rise above and beyond the old issue of pedagogy versus humanism. In teaching, as in others of the arts which make up the art of living, no one static conception of the ideal can remain long valid. Our teachers, the would-be guides, philosophers and friends must face the problem squarely and be willing to change themselves as the problem alters.

As if by inspiration, Mr. Wilfred's Clavilux, the climax of three days, sent the weary delegates away drunk with the sense of infinite available beauty, the futility of life unleavened by art.

EDWIN AVERY PARK

Los Angeles

THE Thirteenth Annual Painting and Sculpture Exhibition at the Los Angeles Museum, which closed on June fifteenth, marked another high point of accomplishment in the history of Cal-



Barse Miller: Apparition over Los Angeles

Awarded the Clara B. Dyar Prize at the Los Angeles Museum and Later Withdrawn from the Exhibition

ifornia's art interest. The artists and the museum have coöperated again in making the exhibition a success. Over three hundred and fifty artists submitted work in painting and sculpture. This was passed upon by separate juries for painting and sculpture, made up as follows: jury of selection and award for painting: Willy Pogany, Kathryn W. Leighton, Clarence Hinkle, and Dr. Earnest Tross; jury of selection and award for sculpture: Merrell Gage, Ruth Peabody and George Stanley.

"Angels' Flight" by Millard Sheets won the 1932 Painting Prize for the most representative work. Millard Sheets is a young Los Angeles artist. The Edward L. Doheny Prize for 1932, the first sculpture award of the exhibit, was won by "Ahimsa, Non-Violence" by W. C. Delbridge, another Los Angeles artist. The 1932 Los Angeles Museum Awards for Painting went to the following five pictures: "Dolores" by Edward A. Vysekal, "Deer Haven" by Maynard Dixon, "Speech near Brewery" by Paul Starrett Sample, "Morning, Nogales" by Charles Reiffel, and "Womankind" by Boris Deutsch. The 1932 Los Angeles Museum Awards for Sculpture were won by the works of three artists: "Burden of Earth" by Donal Hord, "Start" by Thyra

Boldsen, and "Mother Love" by Atanas Katchmakoff.

Arthur Millier of the *Los Angeles Times* wrote of the painting section: "Our artists are waking up to the discovery that we do not live like French peasants or Munich burghers; that a building on North Broadway or Echo Park is not like a building on Montparnasse . . ." Mr. Millier found the trend toward appreciation of the local scenes and subject matter significantly shown, especially in three canvases: "Angels' Flight," "Speech near Brewery," and "Apparition over Los Angeles." (The last-mentioned canvas, by Barse Miller, which won the Clara B. Dyar Prize for the most outstanding work inspired by a Los Angeles theme was, according to *The Art Digest*, excluded from the show "because of fear of complications.")

Detroit Stays Open

FROM Clyde H. Burroughs, Secretary of the Detroit Institute of Arts, comes the following statement: "To set at rest the many conflicting reports and rumors about the closing of the Detroit Institute of Arts it seems desirable to issue a statement giving a true picture of our



Millard Sheets: Angels' Flight

Awarded the 1932 Painting Prize at the Los Angeles Museum

plans for the coming fiscal year beginning July first.

"With a slightly curtailed schedule as to hours the Detroit Institute of Arts will be kept open as usual and for the present the entire educational and curatorial staff will be retained, except that Dr. W. R. Valentiner, at his own urgent request, has been granted a leave of absence for

eight months for the pursuit of scientific study in the field of the fine arts.

"The Arts Commission was highly gratified with the action of Mayor Murphy in restoring to the Art Museum budget the essential caretaking services to keep the museum open to the public. . . . The Arts Commission, encouraged by the fair-minded attitude of the

Mayor, will, on its part, undertake through private funds to supplement the allowance of the city sufficiently to provide an essential scholarship staff and to keep up other educational activities of the museum such as lectures, musicales, and special exhibitions. Thus, while the budget is somewhat smaller than that of previous years, it will maintain the essential services that have made the Art Institute so popular with the Detroit public.

"While the closing of the Art Institute was under discussion, hundreds of petitions were circulated by the Federation of Women's Clubs and other organizations asking that the museum be kept open."

The Art Digest, quoting a more extensive report from Mr. Burroughs, credits Mayor Frank Murphy with courage in thought and action: "When the common council, in its review of the budget, cut the appropriation to a point where it was wholly inadequate for the proper maintenance and operation of the Art Institute, the Mayor promptly vetoed the action and restored the item to an amount that would keep the museum open to the 360,000 people who visit it annually."

An editorial in the April issue of this magazine pointed out the significance of Mayor Murphy's annual message. Even more forceful was his veto.

Cultivating Boston's Imagination

THE Annual Exhibition of work by Museum Drawing Classes and Adult Classes in appreciation of design was held at the Museum of Fine Arts, Boston, for two weeks ending May twenty-second. Approximately a thousand drawings in black and white and colored washes presented a survey of the work of classes of the last year.

As in previous years wash drawings, charcoal studies, block prints, and a group of small sculptures modeled from memory were shown. It was not the new varieties of work that arrested attention at the exhibition but rather the increased emphasis on creative drawing. The old Chinese precept, "Think intensely of the thing you are doing and your thought will flow from the tip of your brush" was impressed on the students throughout the year. The result, of course, was greater freshness and originality in the exhibition as a whole. To look for pattern, design, and composition in every visual experience simultaneously induced closer observation and a wider individual choice of subjects than in previous years. Numerous studies based on the daily experience of the boy or girl reveal the pupil's increasing ability to hold a definite con-

cept in mind and to express it in intelligible form through drawing.

Design and composition have been taught with constant emphasis on the subject as a whole—not as a composite of details. The rendering of life and speed has also been stressed as well as the cultivation of the imagination. Many examples showing the results of these methods of teaching can be seen in the exhibition. Comparatively few drawings from museum objects and casts are included and in these the student has emphasized the object in its entirety rather than its details. There are also noteworthy examples of composition and illustration by the advanced students while an innovation of the year is the group of wash drawings of local landscape done outside of class.

On the whole, it points to increased results in the field of individual creative work. This implies more accurate observation on the part of the student and an increasing appreciation of the art of the past to which he turns for solution of problems that confront him in his work.

American Academy in Rome Awards

THE annual awards of its fellowships in painting and sculpture were announced on about May first by the American Academy in Rome. The winner in painting is James Owen Mahoney of Dallas, Texas. The sculpture award went to Robert J. McKnight of Springfield, Ohio. The sculpture fellowship is supported by the Rinehart fund of the Peabody Institute of Baltimore, Maryland.

The painting and sculpture submitted in the competition was exhibited at the Grand Central Galleries, New York, from May third to seventh inclusive. The sixty-four competitors represented all parts of the country and many well-known art schools. The competitions are open only to unmarried American men under thirty years of age. Members of the jury of selection were, for painting, Barry Faulkner, Allyn Cox, J. Monroe Hewlett, Gari Melchers, and Ezra Winter; for sculpture, Herbert Adams, James E. Fraser, Charles Keck, Edward McCartan, and Adolph A. Weinman.

At the same time the awards for the competitions in architecture and landscape architecture were announced. The winner in architecture is George Nelson of Hartford, Connecticut, who has had bachelor degrees from Yale College and from the Yale School of Fine Arts. The landscape architecture award went to Henri A. Chabanne of Tompkins Corner, New York, who has the degree of B.L.A. from the University of Pennsylvania. For the past year he has been



The Chestertown, Maryland, Room Recently Installed at the Baltimore Museum

employed with the Taconic State Park Commission, Poughkeepsie, New York. The members of the architecture jury were: William Mitchell Kendall, chairman, Chester H. Aldrich, Louis Ayres, Charles A. Platt, James M. Hewlett, and John Russell Pope. The landscape architecture jury was composed of Gilmore D. Clarke, chairman, Clarence Fowler, Percival Gallagher, Alfred Geiffert, and Ralph Griswold.

The Baltimore Museum Installs Two New Rooms

THE Baltimore Museum of Art has recently added to its Americana a room from one of Maryland's famous old Colonial houses; and an Oriental room is also to be installed in the Museum shortly through the bequest of Julius Levy, one of the founders of the Museum and a former member of its Board of Trustees.

The Colonial room is the gift to the Museum of Emma James Johnson as a memorial to her husband, J. Hemsley Johnson, who was also a founder of the Museum and one of its trustees. This room is from the old house at Chestertown, Kent County, on Maryland's Eastern Shore, known as "The Abbey," and is considered one

of the most beautiful survivals of Colonial Maryland. It was particularly famous for the paneling that covered the walls. It was the magnificent drawing-room, which was known as the "greate room," which was acquired by the Museum. It is of unusually large dimensions and the delicacy of the carving denotes the master's touch. Since announcement of the purchase was made, preparations have been started for installing the Abbey room contiguous to the Colonial rooms that were made part of the new building.

Minneapolis—Period Room

THE Minneapolis Institute of Arts has recently opened to the public a Queen Anne room, adjoining the Tudor and Georgian rooms, presented in memory of John Washburn by Mrs. John Washburn and Elizabeth Washburn. It is a paneled oak sitting room, charming and hospitable, with mantel carvings in the manner of Grinling Gibbons, and was removed from one of the important old houses in the town of Stafford in England, unfortunately demolished with others for reasons of town-planning improvements. Since its installation in the Institute it has been fully and authentically furnished in the style of Queen Anne.



Oak-Paneled Queen Anne Room Presented to the Minneapolis Institute of Arts

Painting at the Phillips Gallery

THE welcome afforded painter-students at the Phillips Memorial Gallery in Washington suggests a means that might be generally employed to enhance the value of private collections. Duncan Phillips shows that the joys of collecting can be multiplied by sharing them. He has gathered over one hundred and seventy associates who share with him and his assistants the inner life of his collections. A hundred of them work continuously in the galleries. They include government employees, members of the diplomatic and consular services, teachers, cartoonists, newspaper correspondents, the wives of ambassadors and of army and navy officers, musicians, architects, social workers, office girls, high-school students, children, professional painters and sculptors, an editor, an interior decorator, a restaurant owner, a baroness, a real-estate dealer, a novelist, a physician, and a traveling salesman.

Visiting artists meet these people for lectures and informal discussion. Gifford Beal, Harold Weston, Allan Tucker, and Walt Kuhn have been among the visitors during the year. It is not unusual for an artist to visit a private collection, but it is unusual and important that such visitors should find a group of students working with the collection and prepared to understand

what is said and to stimulate keen observation on the part of the visitor.

Nor are the students at the Phillips Memorial Gallery dependent on visitors for instruction. C. Law Watkins gives twenty discussions during the year. Charles Val Clear lectures on anatomy. Elmira Bier, the manager of publications, and Ira K. Moore, the custodian of paintings, actively assist the students. The eight children working with Marjorie Phillips achieve results calculated to make more mature painters envious. Duncan Phillips himself, talking in the galleries, or pausing at work in his office to converse with one of his many associates, is the most lively student and interpreter of his own collection.

This vivid individual life has collectively something of the order of an art school, but it is not a school in any academic sense. It is the most generous and free arrangement whereby students who know what they are about, or most seriously desire help in finding out, can make the fullest use of the collections for their purposes whatever they may be. The only limitations are the space available, the number of hours in the day, and the imaginations of all concerned. Though a high order of achievement grows out of the work, the spirit is not so much professional as amateur. Work is done for the love and enjoyment of it. It is profitable in a large sense, but profit or suc-

cess in a professional career is not the primary object.

One may sit in a comfortable chair before a painting which one wishes to study. It hangs among other paintings in a spacious and well-lighted room which has more the feeling of a residence than a museum. Sitting there at ease, the student may smoke and meditate, sketch, read, make notes, or call to his assistance some member of the staff or fellow student. If he wishes to copy a painting, he can have it removed to a studio for that purpose. He has the resources of the Phillips library and the assistance of Miss Bier, a skilled librarian and research worker. If he wishes to study anatomy, he may enroll in a course, join a group that works from a model without instruction, or reserve a studio and model for his private use. If he wishes to follow a programme outlined for him, there is a course open to thirty selected students. It is not a substitute for academic training, but a coöperative study of the collections and a test of their influence on painting. The graduate student, at work on a problem of his own or on one assigned to him by a university or research foundation, is especially welcomed. Finally there is space where the work of the artist students may be hung for public exhibition and comparison with the work in the permanent collection.

Mr. Phillips is devoting his life to his collections and to his publications concerning them—his collections to the living inspiration of artist-students. This work began while the gallery was still the family residence, for even then artists and students were admitted to the confidence of the collector and to the use and enjoyment of his paintings. Not every collector can afford to devote himself and his possessions so wholeheartedly to all the hitherto unknown friends who share his interests, but with the Phillips example before him, no collector can afford to close the door wholly against such sympathetic and valuable associates.

Privately owned paintings are too often perfunctory decorations, the accidents of wealth, the indulgence of lonely taste, or the means of displaying opulence to guests for purposes of social prestige.

The possession of beautiful things is in more senses than one a social obligation. Mr. Phillips has transformed that obligation into a profession that does not sacrifice but enhances the delights of the amateur. Henceforth there is no excuse for the miser of art. Nor will a deathbed bequest to a public museum any longer atone for the sin of withholding valuable collections, and the process of collecting itself, from enjoyment and use during the life of the collector. G. H. C.

Gardens—Buffalo

ART and science may meet in a garden. The Buffalo Museum of Science arranged for a broadcast pointing out the potential power of garden clubs and groups in making cities more attractive. The broadcast was one of the "Radio Talks" given by the Sunday *Courier-Express* each week. One page of the rotogravure section of that paper is devoted to illustrations of the talk which is given the same evening on the air. There is a definite connection between the pictures and the broadcast which amounts in effectiveness almost to television. Pictures used to illustrate the article about the Cleveland Fine Arts Garden and Garden Center in the July, 1931, issue of THE AMERICAN MAGAZINE OF ART were used. These broadcasts have proved a valuable means of making real the current improvements in other localities to the citizens of Buffalo.

Regional Drama

AT THE recent annual meeting of the American Library Association held in New Orleans, Frederick H. Koch spoke on "Making a Regional Drama." Much that he said will be of wide interest to those interested in indigenous drama throughout the country. He was quoted in part as follows in the *Bulletin of the American Library Association*:

"With the formation of the Carolina Players at the University of North Carolina fourteen years ago, a new era was begun. Before that time, Barrett Clark tells us, the entire state was stricken from the mailing list of Samuel French as a state 'dead' in its dramatic interests, so dead, in fact, as not to warrant the postage necessary for the mailing of catalogues. Now we have acting everywhere in North Carolina and a state-wide Carolina Dramatic Association, as well as an annual drama festival which brings people from all over the state to the theatre in Chapel Hill. . . .

"Besides the production of their Carolina plays at Chapel Hill, the Playmakers have made 28 tours, traveling in their own show bus with three sets of their own home-made scenery atop, portable lighting equipment, costumes, and stage properties. They have played all over North Carolina in cross-roads villages in the mountains and in neighborhoods by the sea, in school auditoriums, old-time opera houses, and outlived town halls.

"In 1927 one of our student playwrights, Paul Green, was awarded the Pulitzer prize for his epic tragedy of the Negro, *In Abraham's Bosom*,



The Sidewalk Gallery at Washington Square, New York

and the highest recognition that can come to a playwright in America came to our own Playmakers. And today, since the beginnings of the Carolina Playmakers in the quiet village of Chapel Hill, three other native North Carolinians, in New York, have followed the home trail and have made important contributions to American folk drama on Broadway: Lulu Vollmer with *Sun-up*, Hatcher Hughes with *Hell-bent for Heaven*, and Ann P. Bridges with *Coquette*."

So it has come to pass that New York has accepted something from the rest of the country instead of trying as much too often in the recent past, to foist a decidedly inferior product on it. Independence and decentralization are healthy signs that America finds creating better than being sold.

Open Air Art Shows

THE artists of New York singled out Washington Square as the setting for their determined and successful effort to bring their wares before the public. The creators as well as the purveyors of art have been feeling the pinch of hard times with increasing pain. They took this heretofore un-American way to reach actual customers. They met the "man on the street" on the street. Says the *New York Times*: "The combination of a holiday, ideal weather, novelty, and the possibility of finding bargains crowded the sidewalks south and west of Washington Square, where hundreds of paintings, drawings, and prints were hung by artists hoping to attract buyers. Many succeeded. . . . The exhibition closes at sundown each day, in accordance with



Georgina Klitgaard: Winter in Bearsville

Awarded the First Anne Bremer Memorial Prize, The San Francisco Art Association, 1932

the police permit obtained by the committee sponsoring the show. . . ." Not only were cash sales made but definite commissions for future work were given. Part of the American public at least will spend money for art.

Dayton—Circulating Pictures

A CIRCULAR from the Dayton Art Institute tells of "The Dayton Plan" of a circulating gallery of portable pictures. Similar plans have been noted in this section of the Magazine, two in the June issue. Few expressions of the purpose underlying such plans are as well expressed. "Throughout this country there have always been the few who cared for these better things of life because their position has put them in touch with these advantages. Yet the love of the beautiful is universal and the reaction to it immediate when it is made available. If art has any message of worth it must be to a wider circle than the select few to whom its appeal has been made."

The circulating library includes paintings, prints, and sculptures by over eighty American artists, and reproductions of old masters. These may be taken out without charge for thirty days by any member of the Dayton Art Institute, also by any teacher or student in the schools of the city. Biographical and critical material goes with each object as do lists of possible reading

along lines suggested by it. Says the circular: "In this way the man of moderate means is enabled to hang in his home, for leisurely study and appreciation, worthy pictures by American painters of accredited standing."

San Francisco—Annual

THE Fifty-Fourth Annual Exhibition of the San Francisco Art Association brings to northern California a cross section of the work of American sculptors, painters and print makers. Although the works of far Westerners made up the largest number submitted, there was a good geographical spread. In fact a New Yorker, Georgina Klitgaard, won the first Anne Bremer Memorial Prize with her "Winter in Bearsville." The second Bremer Prize went to "Opening in the Woods" by Guest Wickson. The California Palace of the Legion of Honor Purchase Prize was awarded to William A. Gaw's "Painting." The Marea W. Stone Memorial Prize was awarded for the second year to an artist who has not previously received recognition, Benjamin H. Noda, for his "Easy Winter." The San Francisco Art Association Medal of First Award for Painting was given to Millard Sheets, who also won honors at Los Angeles this year, for his "Six A.M. at the Car Stop." The Association's Certificate of Honorable Mention for Painting

went to Esther Bruton's "Eagle Dance." The San Francisco Art Association's Medal of First Award for Sculpture was won by "Portrait Head—J. Bachmann" by E. Maier-Kries. The Association's Certificate of Honorable Mention in this medium was awarded Roy Zoellin's "Annabelle." The Association's Medal of First Award in Water-Color Painting went to "Calla Lilies" by Ina Perham Story and the Honorable Mention to "Water Color," Lucretia van Horn. The Arts Association's Medal of First Award for Graphic Arts was won by Frederick Monhoff's etching, "Tourists, Gallup, New Mexico," and the Certificate of Honorable Mention by "Drawing by Ed Dreis."

The jury was composed of Lloyd L. Rollins, Director of the Palace of the Legion of Honor, Helen Forbes, Edgar Walter, and E. Spencer Macky, Chairman.



Ina Perham Story: Calla Lilies

Awarded the Medal of First Award for Water-Color Painting, The San Francisco Art Association, 1932

Philadelphia Bequest

FROM Philadelphia comes news that the eighty-seven year old Philadelphia School of Design for Women has been selected as recipient of a three million dollar endowment fund left under the will of the late Joseph Moore, Jr. The School of Design for Women will retain its name but will be merged with a new foundation known as the Moore Institute of Art, Science and Industry. This school has made a fine place for itself under the wise guidance of three members of the Sartain family, John, Emily, and Harriet, who were, respectively, Director, Principal, and Dean, serving the school since 1858. The new place which the school will assuredly take and the consequent place of leadership which Philadelphia gains in the field of art education will be noticed with keen attention.

American Association of Museums— Cambridge

A DISTINGUISHING feature of the Twenty-seventh Annual Meeting of the American Association of Museums held at Cambridge was the division of the programme into sectional meetings. The customary convention session in which every one, regardless of interest, is compelled to listen to general programmes, gave way to numerous sessions in which each individual group concentrated on the problems of specific interest to its members.

On each day the meeting in the forenoon was devoted to business, or to subjects of general in-

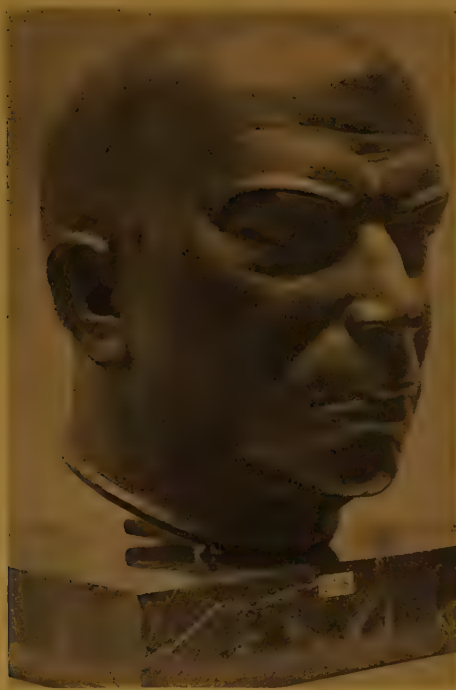
terest, the afternoon and evening to the sectional meetings, an arrangement that effected greatly increased efficiency. Following the afternoon sessions, opportunity was afforded for visiting the numerous museums of Cambridge and Boston.

A number of teas and luncheons were planned for the delegates, but as a whole little relaxation was had, as the programme was so full and discussion at the sectional meetings so animated that scant time was left unoccupied.

The headquarters of the convention was at the Fogg Museum, and most of the meetings were scheduled there, excepting on Friday, when the morning session was held at the Museum of Fine Arts. In the afternoon the various sections scattered to different portions of the city, those interested in art remaining at the Museum, where luncheon was served to them.

The meeting closed with a banquet in the Great Hall of the Fogg Museum. The toastmaster was Edward W. Forbes, who introduced President A. Lawrence Lowell of Harvard University as speaker of the evening. Addresses were given by Miss Bertha Lutz of the National Museum of Brazil, Professor Alfred N. Whitehead of Harvard, and Fiske Kimball, retiring President of the Association. In conclusion Mr. Kimball handed the gavel to Paul J. Sachs and introduced him as the incoming President of the Association.

I. T. FRARY



E. Maier-Kries: Portrait Head—J. Bachmann
Awarded the Medal of First Award for Sculpture
The San Francisco Art Association, 1932

Municipal Music—Baltimore

"CREATIVE thought in music is not represented merely by the composition of music but—very importantly in these days—by those who dream practical dreams which when made to 'come true' help mankind toward a more universal enjoyment of music. Many of Baltimore's dreams for her music have come true . . ." With this fundamental conception of music in its relationship to mankind Baltimore has, in the past eighteen years, carried forward many plans which in other cities would have remained in the state of idle speculation or ill-planned effort. A civic symphony orchestra maintained by public appropriations, private gifts and real community support has weathered most of the storms that might have seemed overwhelming to the less courageous. Guest conductors, possibly glad to have the opportunity to play for actively interested audiences, were willing to do with the early technical imperfections of the orchestra. Meanwhile Gustav Strube, for thirteen years conductor of the orchestra, had managed to build up a competent personnel. In 1930, another citizen of Baltimore, George Siemmon, was appointed as Mr. Strube's successor.

Besides the orchestra, several bands have been started. The Park Band gives summer concerts in different parts of the city park system; the Colored Band and the Municipal Band take music to still other parts of the city's population. Singing by the Baltimore City Chorus as well as by informal groups has also been found successful. Once started with real purpose, music spreads through the city. It shows a properly adventurous attitude and a real regard for the music itself for the Civic Chorus and the Symphony to have been willing to try a performance of Beethoven's *Ninth Symphony*. And even more, to have the city government recognize the people's need for music and to help to give it to them is another step far too rarely taken in this country. Perhaps it is too rarely thought of.

Paris

A GROUP of painters who believe that music is the dominant art of the age have organized a group called "Les Artistes Musicalistes" and invite other artists who feel that there is musical inspiration in their own work to associate with them. Correspondence should be addressed to Charles Blanc-Gatti, 6 rue Rochambeau, Paris (9e), France. The charter members are Henry Valensi, Charles Blanc-Gatti, Gustave Bourgogne, and Vito Stracquadini.

To judge from their manifesto these artists find a relation between the very general interest in music and the growing preoccupation of painters with the elements of pure design in painting, as opposed to the conservative preoccupation with exact representation and the illusion of reality.

The analogy between music and painting is not new. It is familiar in the discussion of rhythm for instance. Mathematics enter into the larger problems of design in any art. The aesthetic appeal of simple numerical relations is perhaps clearer in music than in other arts. Hence "musical painting" is possibly as suggestive a term as any for some general tendencies in contemporary art. Just what the effect may be if some critic writes a study of harmony, counterpoint, and orchestration in the work of Matisse, for instance, we should be interested to see, rather more interested than we should be, we fear, in listening to paintings and sculpture inspired by radio, phonograph, and jazz band.

Palos Verdes Arts Association

THE Palos Verdes Estates are fortunate in being often described as the community where city planning has shown the combination of the two



F. C. Trucksees: Dramatic Masks

Gift to the Theatre of the University of Colorado by the Little Theatre and Players' Club

ideals of beauty and convenience in the physical development of the community. The Palos Verdes Community Arts Association brings much interesting material to the residents; activities are not confined to exhibitions of the visual arts. Through its various committees, lectures, recitals, and plays are also presented which attract not only the people from the community itself but hundreds from other parts of the state and country. The Art Gallery is located in the Public Library. Pictures selected from annual purchase prize exhibits form the nucleus of a permanent collection of contemporary American painting. Other temporary exhibits of prints, decorative arts, water colors, and sculpture make the Association's programme interesting in its variety. The Palos Verdes Community Arts Association has received splendid coöperation. Even though it is a comparatively young organization it has become the center around which the life of the community revolves: as such it is developing an appreciation for and an interest in art heretofore considered unusual in communities of which the population is chiefly concerned with commercial pursuits.

Mural—University of Colorado

THROUGH the gift of the Little Theatre and Players' Club of the University of Colorado, the campus theatre has acquired a mural, "Dramatic Masks," to fill the space directly above the proscenium arch of the delightful small auditorium.

This mural, the work of F. C. Trucksees, Assistant Professor of Fine Art at the University, was unveiled April twenty-first by Dr. George Reynolds, one of the directors of the Little Theatre and head of the Department of English Literature.

Each figure in the mural, though rich in color, blends with the others against the silver background, and blends with the theatre's color scheme of soft terra cotta and dull green.

The masks chosen represent typical varieties found in Alaska, Ceylon, Greece, Java, Arizona, and Africa and two lunettes over stage balconies contain a single mask each—one from Japan and the other from the Congo.

MURIEL V. SIBELL

Syracuse—Ceramics

THE Syracuse Museum of Fine Arts has made its contribution to a most interesting spring exhibition season in the First Annual Robineau Memorial Ceramic Exhibition, held there in May. The inauguration of a series of annual exhibitions in this important field attracted much attention in the art field.

The jury of awards, composed of Gertrude Herdle, director of the Memorial Art Gallery, Rochester; Felix Payant, editor of *Design*; and Lesley West of Syracuse, awarded the prize for the best piece of pottery to Charles M. Harder for a copper red jar and the first prize for ceramic sculpture to Walter P. Suter for "Fountain Figure."



Ruth H. Randall: Decorative Head
Awarded First Honorable Mention in Ceramic Sculpture



Walter P. Suter: Fountain Figure
Awarded Prize for Best Piece of Ceramic Sculpture



Charles F. Binns: Pottery
Awarded Special Honorable Mention for Pottery

The ceramics on this page were included in the First Annual Robineau Memorial Ceramic Exhibition at the Syracuse Museum of Art (see Note on preceding page).

NEW BOOKS ON ART



Adam and Eve Capital, Abbey of Cluny
From "Medieval Sculpture in France," Reviewed on
Page 71



Right Door, West Porch at Chartres
From "Mediaeval Sculpture in France," Reviewed on Page 71

New Books on Art

Mediaeval Sculpture in France

By Arthur Gardner, M.A., F.S.A. The Macmillan Company, New York; The University Press, Cambridge, Publishers. Price, \$18.00.

A considerable amount of scholarly research has been conducted in the last few decades on the art of the Middle Ages, and many popular books have followed in the train of this more learned work. But, up to the present time, there has been practically no authoritative textbook, viewing French Mediaeval sculpture as a unit and synthesizing what has been learned about the art of the stone cutter during the period between the fall of the Roman Empire and the Renaissance of art several centuries later. Mr. Gardner, in his *Mediaeval Sculpture in France*, has produced this much-needed text. His work has been done so thoroughly that there seems but little doubt that the book will be considered a standard work on the subject.

The text is purely archaeological, consisting of a careful examination and classification of the outstanding monuments of the Romanesque and Gothic styles. There is no attempt at an aesthetic judgment nor is any interpretation of the social significance of the sculpture offered. The emphasis is rather on the artistic evolution of sculpture, and its development is traced, from its dependence on architecture in the Romanesque times to its almost complete independence at the very end of the Gothic period, when the individual personalities of imager and builder gradually arose.

For the dating of the monuments, the author has gone to the outstanding authorities and, with a few exceptions, has followed their theories. In the Romanesque period the chronology of Professor A. Kingsley Porter is quite closely followed, though the author does not accept the priority of Spanish over French work. In discussing the inception of the Gothic style, it is suggested that the conventional theory is somewhat artificial and will not bear close examination. Our knowledge of the now destroyed west portal of Saint-Denis is so fragmentary that it can hardly be accepted as evidence that the column-statue was first used there. Certainly there are examples in Burgundy which seem far earlier in style than the statues shown in the prints of Montfaucon, upon which the usual chronology is based. As to the theory that Abbot Suger's workmen traveled to Chartres and carved the famous Portail Royale as soon as the Saint-Denis

portal was completed, Mr. Gardner points out that the lateral doors of Bourges and the south door of Le Mans may very possibly be earlier in date. This difference of opinion is only suggested, along with the traditional theory.

In the chapter on the fourteenth century, the similarity of certain French work (especially the quatrefoil reliefs at Amiens and Auxerre) to Italian *trecento* sculpture (such as the reliefs on the campanile of the cathedral of Florence and the *oeuvre* of Niccolò Pisano) is mentioned, and a direct connection suggested. "It has not been sufficiently realized how much the early and best work of the Italian Renaissance owed to the Gothic sculptors of the North."

Were it only for the splendid illustrative material presented, the book would deserve a place in the library of every person interested in mediaeval art. The illustrations, of which there are more than six hundred, are all made from negatives taken by the author himself. They are good photographs, showing both general views and details; with a few exceptions all are made from the original monuments, rather than from plaster casts, as is so often found in books on sculpture.

Mediaeval Sculpture in France is a convenient, well-written text on the subject. Because of its essentially archaeological manner and lack of humanism, it is feared that the book will not commend itself to the general public. But the student of the subject will welcome it as a useful reference book, with helpful illustrations and reliable data.

BEAUMONT NEWHALL

Pueblo Indian Painting

Fifty Reproductions of Water-Color Paintings by Indian Artists of the New Mexico Pueblos of San Ildefonso and Sia. With Introduction and Notes by Dr. Hartley Burr Alexander, Professor, Scripps College and Lecturer in the School of American Research. Published by C. Szwedzicki, Nice, France, in a limited edition of 500 copies. Price, \$50.00.

The publication of this handsome portfolio consisting of unbound plates and text, the latter in both French and English, is most timely on account of the great interest in the art of the Indians awakened recently through the Exposition of Indian Tribal Arts set forth first in the Grand Central Art Galleries of New York and then in various museums over the country. It follows in reasonable sequence, with an interval of perhaps two years, the previous publication, which

treated in similar manner the paintings of young Indians of the Kiowa Tribe, introduced by Professor Oscar B. Jacobson.

In his scholarly introduction, Dr. Alexander outlines racial history, tracing the civilization of the Pueblo Indians back to Mexico, and describing, in a vivid way, the influence of the country itself upon not only the life of its agricultural tribes but also upon their art. The "call for water" is the dominant motive in the art of these people, whereas the native artists of the Indian tribes of the Eastern forests were inspired by the leafy and floral patterns of the forests themselves, those of the plains by deeds of war and wild life, and those of the Northwestern archipelago by fish and animal forms associated mainly with the sea. But the Pueblo Indian of the Southwest is principally moved by the sky, with its sun and clouds, lightnings and rainbows, and the earth, with its thirst and, when watered, its responding green. The Pueblo Indian artists, Dr. Alexander finds, have also been influenced by the requirements and limitations of the decorator's art, for the Pueblos were primarily pottery-makers and are still. This heritage of the potter has given the present-day artist, he feels, a certain ease and fluency in his draughtsmanship and also a tendency to use ceremonial themes. Dr. Alexander notes that whereas the pottery of the Pueblo has been made chiefly by the women, its decoration has, to a great extent, been in the hands of the men, and with but one or two exceptions Indian painters today are men, not women. He remarks also the extraordinary fact that the influence of the white man's technique and modes of conception is almost negligible in Pueblo art, although the young artists have been brought closely in contact with it.

The discovery of the power and quality of the Pueblo painters came about almost accidentally little more than a score of years ago, during a period of special scientific study conducted under the direction of Dr. Edgar L. Hewett of the School of American Research. He it was who discovered the work and genius of Crescencio Martinez of the Pueblo of San Ildefonso, whose work he encouraged. This discovery became the foundation of the now flourishing school of painters and potters, who have made of San Ildefonso the outstanding center of the Pueblo Indian art. Under the patronage of the School of American Research and other agencies, the Martinez family has become virtually an artists' clan. When Crescencio died, his son, Miguel, carried on in his place, joined by a cousin, Julian, whose wife Maria, is today the most famous of Pueblo potters, and later by half a score of younger men. The Government Indian

School in Santa Fé has done its share in the promotion of this development.

The fifty paintings reproduced in this volume are, with the exception of three, from the collection brought together by Anne Evans of Denver and represent the work of the artists of San Ildefonso. These exceptions are the work of Velino Herrera of Sia and were included because of the influence that he has had upon the workers in San Ildefonso. It was he who introduced the highly conventionalized cloud crescent with pendant rain and also the pinto pony as a decorative figure.

Back of all the expression in the works of these artists, Dr. Alexander points out, is the philosophy of life—a philosophy in which traditions, emotions, and dreams all find place.

The reproductions are most admirably made—true facsimiles—excellent in color and technique, an exceptionally correct and fine piece of printing. Dr. Alexander has supplied explanatory notes for each plate which greatly increases their interest and significance.

L. M.

An Autobiography. From Generation to Generation

By Frank Lloyd Wright. Longmans, Green and Company, Publishers. Price, \$5.00.

This is the story of the artist in the American scene. Of an architect whose many-sidedness and varied activity have touched every phase of the arts as comprehensively as Leonardo. Of an architect who built a hundred and seventy-five buildings and designed many more; who explored the aesthetic possibilities of two great new engineering methods; the cantilever and the concrete block, and a host of new materials, especially glass and the lighter metals; who has been reaccepted within the last few years as the outstanding leader of modern architectural thought.

Not only did he design the exteriors of buildings (what we are accustomed to call "architecture") but the interiors as well; not only walls and floors but furniture, tapestries, fixtures, the sculptural ornaments and designs, even (as in the case of the ill-fated Midway Gardens) the glassware and china dishes; typography and the design of magazine covers, music and the graphic arts, gardens and farms, mural mosaics and rugs, fabrics, flower vases and cutlery; to say nothing of gasoline stations, office buildings, hotels, apartments, residences, churches. Here in this wealth and fertility of design you have not the architect who happens to be an artist, but the artist who is an architect. Architecture, in this

sense, again achieves a new synthesis, focus, and direction which it has not enjoyed since the *trecento*.

In the course of a long, exciting, and varied life, Frank Lloyd Wright ran through a wealth of experience. And from this essentially honest, although sometimes unconscious and naïve, account of his experiences a complete, matured, integrated, growing personality emerges. Courage in the most difficult and harassing situations is a dominant trait. Intellectual integrity in the course of a search for unity and organic expression in architecture is his most distinguishing stamp of differentiation from his fellow architects. The fine sensitivity and intuitive understanding of the true artist, the profound knowledge of materials and their uses, the feeling for appropriate forms, textures, relationships, the deep realization of the implications of architecture as our most highly socialized art: these characteristics and more are clearly shown.

In this book there is that same selection of a dominant theme which characterizes Henry Adams' pursuit of an education, or Lincoln Steffens' illusive search for honesty and good government: in this case the goal is the achievement of a truly organic architecture. Whether or not this adventure has been successful buildings alone will show. But *An Autobiography* will be needed to explain the buildings in the light of their designer, and the buildings themselves may be qualified and the work of other hands eliminated before the free hand of the designer may be clearly seen and judged.

The heavy and blundering hand of its publisher mars this book. On almost every page one finds tell-tale marks of a blind and stupid editorial hand. The most serious error lies in the mismatching of the symbolic double-page diagrams which separate the three sections of the book: the verso and recto pages of these diagrams are hopelessly transposed and confused. There are literally hundreds of irritating minor errors which an intelligent editor or alert proof-reader should have corrected: inconsistent spelling, punctuation, capitalization and style, and some simply bad grammar. The book has been carelessly put together, and the brunt of its burden must be borne by the publisher. Just how far mistaken literary advice may have spoiled this volume is impossible to say; let us hope that the minor faults are no indication of major omissions. Let it also be said that the score of photographic pages at the end of the book and the design of the binding (which Wright did himself) are wholly admirable.

Once the trivial and minor blunders have been left behind and the meat of this autobiography

emerges, it is an invaluable work. Here is the portrait of incontestable genius: here is the artist as American. And it is this distinctly American and native note (the indigenous rather than the sophisticated and falsely cosmopolitan one which so many of our artists have chosen as a label) that gives *An Autobiography* a major distinction and unique flavor. In one of the many climaxes of his life, Wright had to choose between six years at the Beaux Arts and at Rome or staying in Chicago, the education abroad being offered by "Uncle Dan" Burnham. It was difficult to refuse, and more difficult to find reasons, polite and crisply articulated, for refusing. "Suddenly the whole thing cleared up before my eyes as only keeping faith with what we call 'America.'" Wright did refuse—a happy choice. And this remarkable choice, and the still more extraordinary reason for refusing, constitute an instructive and symbolic event.

F. A. GUTHEIM

Currier and Ives Prints—Clipper Ships

With an Introduction by Captain Felix Riesenberg and a List of Prints by W. S. Hall. The Studio, Ltd., London; William Edwin Rudge, New York, Publishers. Price, \$2.25.

This book of reproductions is the third volume of a series which is well designed to show the value of Currier and Ives prints as a contemporary record of American life in the past century. Indeed, this volume covers little more than a decade, for clipper ships came to a sudden flowering in the 1850's as the most efficient and by far the most beautiful sailing ships ever devised.

Captain Riesenberg's introduction and explanation of the eight beautifully reproduced prints reveal him as a real sailor. His understanding of the complicated rigging of the ships illustrated and his feeling for those good stories that the ships and their masters have left behind them, mark him as one who would rather sail than steam. He, too, seems to regret that sailing is hardly possible in these days of vibrating ocean travel.

The picture of the *Red Jacket* in the ice off Cape Horn gains a new interest if we read the description of her coming into Liverpool harbor after a fast run from New York. "Outside the port tugs had offered to tow the clipper, but she was going so fast they never could have kept their hawsers taut. She shot ahead, leaving them puffing and wallowing in her wake. The *Red Jacket* swept into the Mersey with everything drawing, presenting a spectacle of surpassing

grandeur. Cheers burst from the thousands on the shore. Then Captain Asa Eldridge gave them a thrill that they had least expected—he took in his kites, his skysails, royals and topgallants, hung his courses or lower sails, in their gear, ignored the tugs that caught up, and, throwing the *Red Jacket* into the wind, helm hard down, he backed her alongside the berth without aid, while the crew took in sail with a celerity that seemed like magic to the spectators—a superb piece of seamanship.” Those words of a sailor begin to show some of the beauty that made sailing an art. Somehow the prints themselves caught and held the excitement which the great ships of the day stirred in the hearts of men. “Men have never since equalled this heroic art of sailing. Fast as we are, it is machinery and not the uncertain wind, the white squall, the rip of lightning, the roar of the sea, and the command of tiller and gear that went with the rushing progress of the clipper.”

Here is a book that may serve as a reminder, almost a memorial, of the grand days finally banished by the thrust of pistons and the hiss of steam. There are few sailors left; those men who labor so far below decks as to have no sense of the sea but motion, would labor as well in the sub-basement of an office building. And sail in its new rôle of luxurious plaything loses its natural competence and fitness. The glory of the sea cannot be nurtured in yacht clubs—they are not enough. Remembering this ancient glory will help us only in so far as we find inspiration in it for greater endeavor and are not foolish enough to copy its image line for line.

F. A. W., JR.

Books Received Through May 31, 1932

- American Indian Dance Steps*, by Bessie Evans and May G. Evans. A. S. Barnes. Price, \$5.00.
Ancient Greek, Roman, and Byzantine Costume, by Mary G. Houston. The Macmillan Company. Price, \$3.50.
An Account of French Painting, by Clive Bell. Harcourt Brace and Company. Price, \$2.75.
Berber Art, by Jeanne d'Ucel. University of Oklahoma Press. Price, \$4.00.
A Book of Sporting Painters, by Walter Shaw Sparrow. Charles Scribner's. Price, \$15.00.
Child Life in Greek Art, by Anita Klein. Columbia University Press. Price, \$3.50.
Colour in Interior Decoration, by John M. Holmes. Charles Scribner's Sons. Price, \$7.50.
Confessions of a Keeper and Other Papers, by D. S. MacColl. Macmillan. Price, \$4.25.
Contemporary American Architects. One volume

- each on the works of: Ralph Adams Cram, Raymond M. Hood, and Ely Jacques Kahn. Whittlesey House, McGraw-Hill Book Co.
Dynamarhythmic Design, by Edward B. Edwards. The Century Company. Price, \$3.50.
Early American Painting, by Frederick Fairchild Sherman. Century. Price, \$4.00.
50 Alphabets, by the Hunt Brothers. Bruce Publishing Company. Price, \$2.50.
First Steps in Art and Handwork, by Ella V. Dobbs. Macmillan. Price, \$2.00.
An Introduction to French Painting, by Alan Clutton-Brock. Henry Holt. Price, \$2.50.
Italian Pictures of the Renaissance, by Bernhard Berenson. Oxford University Press. Price, \$4.50.
Laura Knight: 12 Plates in Photogravure. Modern Masters of Etching Series. Introduction by Malcolm C. Salaman. William Edwin Rudge. Price, \$2.00.
The Melton Mowbray of John Ferneley, by Major Guy Paget. Charles Scribner's. Price, \$10.00.
Samuel F. B. Morse, American Painter, by Harry B. Wehle. The Metropolitan Museum of Art. Price, \$1.25.
Metropolitan Museum Studies, Volume IV, Part 1. The Metropolitan Museum of Art. Price, single part, \$4.00; volume, \$7.00.
Minoan Art, by E. J. Forsdyke. Oxford University Press. Price, \$3.00.
The Paradise of Tintoretto, by J. Howard Whitehouse. Oxford University Press. Price, \$3.50.
Principles of Art History, by Heinrich Wölfflin. Henry Holt and Company. Price, \$5.00.
The Print Lover's Hundred, by Fitzroy Carrington. Published by William Edwin Rudge for M. Knoedler and Company, Inc. Price, \$2.00.
A Short History of Costume and Armour, 1066-1800, by Francis M. Kelly and Randolph Schwabe. Charles Scribner's Sons. Price, \$7.50.
Gilbert Stuart, by William T. Whitley. Harvard University Press. Price, \$5.00.
Values of Art in Advertising, by F. S. Aust and R. S. Harrison. George Banta Publishing Company. Price, \$1.00.

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Art Center, 65 East 56th Street. The Designer and Industry, an exhibition of art and industry to October 1.

The Metropolitan Museum of Art. The Taste of Today in Masterpieces of Painting before 1900, Gallery D 6, July 10 through October 2; Washington Bicentennial Exhibition, Assembly Room from Alexandria, Va. (M 16), through November 27; European Printed Fabrics of the XIX Century, Gallery H 15, through October 2; Embroidered and Lace Handkerchiefs, Gallery H 19, through October 30; Prints—Selected Masterpieces, Gallery K 41, Etching in the Netherlands, XVI and XVII Centuries, Galleries K 37-40, and Recent Accessions in the Egyptian Department, Third and Fifth Egyptian Rooms, continued.

The Museum of Modern Art, 11 West 53rd Street. Summer exhibition of paintings and sculpture from the Bliss collection, private collections, and the Museum's permanent collection.

National Arts Club, 15 Gramercy Park. Members' Annual Exhibition of small paintings, through the summer.

New York Historical Society, 170 Central Park West. Exhibition of Washingtoniana and Old American Portraits, through the year.

The New York Public Library. Chiaroscuro Prints through Four Centuries, Room 321, through November; Recent Additions, Room 316, through November.

The Roerich Museum, 310 Riverside Drive. The annual exhibition by students of the Master Institute continued through July 10.

Whitney Museum of American Art, 10 West 8th. Paintings, sculpture, water colors and prints from the Museum's collection, through July.

GALLERIES

Argent Galleries, 42 West 57th Street. Exhibition of the National Association of Women Painters and Sculptors, through the summer.

Babcock Galleries, 5 East 57th Street. Paintings, water colors and etchings by American artists, through the summer.

Demotte Gallery, 25 East 78th Street. Romanesque, Gothic and classical works of art, through the summer.

Ferargil, Inc., 63 East 57th Street. Portraits, landscapes, etchings, engravings, and garden sculpture, through the summer.

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Montross Gallery, 785 Fifth Avenue. New paintings by American artists, through July.

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